NOTABLE ACQUISITIONS 1984–1985

THE METROPOLITAN MUSEUM OF ART

NOTABLE ACQUISITIONS 1984–1985

Selected by
Philippe de Montebello, Director

THE METROPOLITAN MUSEUM OF ART

CONTENTS

Foreword	3
Ancient Near Eastern Art	4
Egyptian Art	5
Greek and Roman Art	6
Islamic Art	8
Medieval Art and The Cloisters	10
Arms and Armor	15
European Sculpture and Decorative Arts	17
European Paintings	21
Drawings	28
Prints and Photographs	31
Musical Instruments	35
Costume Institute	36
American Paintings and Sculpture	38
American Decorative Arts	40
Twentieth Century Art	44
Primitive Art	62
Far Eastern Art	64

Copyright © 1985 by The Metropolitan Museum of Art, New York
ISBN 0-87099-438-7

Published by The Metropolitan Museum of Art, New York
Bradford D. Kelleher, Publisher
John P. O'Neill, Editor in Chief
Joanna Ekman, Editor
Michael Harvey, Designer
Carol Moon Cardon, Coordinator

Photograph on p. 13 by Geoffrey Clements. Other photographs by Walter J. F. Yee, Sheldan Collins, Gene C. Herbert, Alexander Mikhailovich, and Carmel Wilson, The Photograph Studio, The Metropolitan Museum of Art; cover photograph by Walter J. F. Yee.

Typeset by U.S. Lithograph Inc., New York
Printed by Colorcraft Lithographers, Inc., New York

On the cover: Henri Matisse, *Nasturtiums and the "Dance," II*. 1912. Oil on canvas. Bequest of Scofield Thayer, 1982. 1984.433.16

The Library of Congress has catalogued this serial publication as follows:
New York (City). Metropolitan Museum of Art.
Notable acquisitions.
New York, N.Y., Metropolitan Museum of Art.
v. ill. 28 cm.
Annual.
Key title: Notable acquisitions, ISSN 0192-6950.
1. Art—New York (City)—Catalogs. 2. New York (City). Metropolitan Museum of Art—Catalogs. I. Key title.
N610.A676 708'.147'1 80-644302
MARC-S

FOREWORD

Once again, as in recent years, generous donors and patrons are mainly responsible for the Museum's acquisitions of major art works in 1984–85. The Metropolitan's own unrestricted purchase funds have been so outdistanced by soaring prices for works of art during the last decade that without the magnanimity and generosity of the Museum's friends, this year's group of new acquisitions would be of minor importance.

1984–85 was the year of twentieth-century art in regard to notable acquisitions. One bequest in this area is so large and so significant that it dominates all the Museum's other acquisitions for the year. Scofield Thayer, the pioneer collector of modern art and editor in chief of *The Dial,* a magazine of arts and letters founded in 1919, bequeathed to the Metropolitan his entire collection of more than five hundred works of art, a collection he formed between 1919 and 1924. *The Dial* provided a distinguished forum for avant-garde writers and critics—among them, e. e. cummings, T. S. Eliot, Ezra Pound, D. H. Lawrence, Wallace Stevens, Marianne Moore, and Virginia Woolf—as well as furnished its pages for the reproduction of the works of art that Thayer specifically acquired for publication in his magazine. The Scofield Thayer bequest includes a constellation of thirty-eight works on paper by Egon Schiele, three prints and four paintings by Henri Matisse, twenty-three paintings and works on paper by Pablo Picasso, and thirty-five sculptures and drawings by Gaston Lachaise.

Other remarkable acquisitions in the field of twentieth-century art entered the Museum's collection in the past year. Heinz Berggruen, the foremost collector of the art of Paul Klee, one of the most original and influential artists of this century, gave to the Museum ninety paintings and drawings by that artist, three of which are reproduced in this publication. The Berggruen gift has provided the Metropolitan with a group of Klee's works that is not a random selection but is, rather, an exceptionally informed, sensitive, and varied whole, representing Klee at every stage of his career and at his very best. The discernment of another collector strongly manifests itself in the nine important paintings and works on paper by Willem de Kooning—four of which are published herein—that were acquired by a combination of gift and purchase from the estate of Thomas B. Hess, the former Consultative Chairman of the Department of Twentieth Century Art at the Metropolitan and a distinguished connoisseur of this artist's oeuvre.

Many individual sculptures given to the Museum during the past year are deserving of special notice. A cluster of Rodin bronzes was given to the Metropolitan by B. Gerald Cantor, a collector who has devoted years of his life to the study of Rodin's art and whose benefaction has enriched the Museum's extensive holdings by this great French sculptor. An important work by the noted English sculptor Anthony Caro, entitled *Odalisque,* was given by GFI/Knoll International Foundation. In another area, Alice Heeramaneck, who remains a great friend of this institution, presented us with a superb Mughal nephrite-hilted dagger, which ranks among the finest of its kind.

As on so many occasions in recent years, it would be impossible to write a foreword to this publication without thanking Mr. and Mrs. Charles Wrightsman, whose gifts this past year have greatly enriched the quality and range of the Metropolitan's collection of European seventeenth-century paintings. In addition to two large and powerful Italian Baroque masterpieces—Guercino's *Samson Captured by the Philistines* and Domenichino's late and commanding altarpiece *The Assumption of the Virgin with Saints Nicholas of Myra and Anne*—the Wrightsmans presented to the Museum a work of poetic character, entitled *Clothing the Naked,* by the Flemish painter Michiel Sweerts, whose works are rare indeed, and Eustache Le Sueur's *The Rape of Tamar.* The Le Sueur canvas handsomely closes a gap in the Museum's holdings that we were made keenly aware of at the time of the exhibition *France in the Golden Age: Seventeenth-Century French Paintings in American Collections,* when a painting by that artist owned by the Art Institute of Chicago was chosen for the cover of the French edition of the catalogue.

To the generous donors of works of art already mentioned, to those whose gifts are represented in the following pages but could not be singled out in this brief text, and to those whose important contributions could not be represented at all herein due to the publication's severely circumscribed 72-page format, I wish to extend, on behalf of the public that will enjoy their benefactions, my warmest thanks.

This issue of *Notable Acquisitions,* along with the five others that have preceded it since 1979, is dedicated to Douglas Dillon, the retiring Chairman of the Acquisitions Committee. The pride he may justly take in the works of art reproduced in these publications, which form only a partial record of his leadership during the seventeen years he was Chairman of the Acquisitions Committee, will be matched by the enjoyment of generations of visitors who will view these treasures.

Philippe de Montebello
Director

ANCIENT NEAR EASTERN ART

Plaque with Figure of the Goddess Lamashtu

Near Eastern, early 1st millennium B.C. *Obsidian, 2 × 1½" (5.1 × 3.8 cm). Purchase, James N. Spear Gift. 1984.348*

This delicately carved amulet made of obsidian, a volcanic glass, is an exceptionally beautiful work of art, a talisman designed to protect the wearer from the powers of one of the most feared demons in the ancient Near Eastern world. The inscription, written in cuneiform on both sides of the amulet, identifies the main image as Lamashtu, a female demon who brought fever and sickness to mankind, primarily to children and pregnant women. Lamashtu appears here with a leonine head and paws, a human torso, and the clawed feet of the rapacious Zu bird. Around the demon are offerings made to her: a comb, a spindle, and an undetermined arrow-shaped object. By comparison with a similar Lamashtu amulet (inv. no. A.O. 8184) in the Louvre, Paris (Wiggerman, fig. 6), a tapered line near the broken upper left-hand corner of the plaque can be identified with some certainty as a pin for clothing. The hoofed leg of a quadruped appearing in the upper right-hand corner is, perhaps, sustenance for Lamashtu in her journey to the netherworld. On either side of Lamashtu are animals associated with her, a dog and a pig.

The finely carved inscription entirely covers one surface of the amulet and extends over to the side bearing the demon's image. In the text, Lamashtu is propitiated. She is addressed as the "exalted lady" and "daughter of Anu," the greatest of Mesopotamian gods. The prayer continues in an appeal to the heavens and to the netherworld, as well as to many divinities, to exorcise Lamashtu and ward off her evil influence. This is a standard form of Lamashtu text, and it is almost identical to the inscription on the related obsidian plaque in the Louvre. Other Lamashtu exorcism texts give more precise descriptions of the demon, mentioning her leonine appearance and bird's talons; the gifts appropriate to her; and the creatures, the dog and the pig, that serve her. Such a close correlation between the written word and the iconography, surprisingly rare in the ancient Near Eastern world, may be explained by the importance in the Lamashtu rituals of using an image of the demon to drive away the evil creature.

A large number of amulets bearing the image of Lamashtu have survived; over sixty have been recorded. The majority come from Mesopotamia, but examples have also been found in Iran, Syria, and Lebanon. The provenances of the Museum's example and the comparable piece in the Louvre are unknown. Some of the Lamashtu amulets illustrate the rather simple, uncrowded composition, dominated by the figure of the demon, of the Metropolitan Museum's example. Other amulets belong to a different class that shows a more crowded and elaborate scene filled with emblems of divinities and assorted objects. On some of these examples exorcism priests are represented standing beside the bed of an ill or dying person, and the demon usually has hairy skin or reptilian scales over the belly and drooping pendent breasts, from which the dog and pig suckle. At present, it is difficult to understand the significance of these variations, but they may reflect the influence of different cultural traditions and developments that occurred over a period of time. In the texts, there are indications that characteristics of various demons were combined in a syncretic fashion in Lamashtu.

Few of the Lamashtu amulets come from precisely datable archaeological strata. A few examples were found in contexts dating to the second millennium B.C., and the iconography of these amulets resembles the Museum's plaque in the simple design and the type of object represented. Other excavated pieces differ in design and style, and illustrate objects (a bow-shaped pin, or fibula) that place the amulets unquestionably in the eighth century B.C. or later. The cuneiform text on the Museum's plaque and on many of the other amulets is in a form of Babylonian script most commonly employed in the first millennium B.C. Recent compilations of the textual material concerning Lamashtu, as well as the publication of a growing corpus of Lamashtu amulets with figural representations, may throw more light on the gradual transformation of this powerful demon in both the texts and the works of art.

Related references: Farber, W. "Lamaštu." In *Reallexikon der Assyriologie*. Vol. 6. Berlin and New York, 1980–83, pp. 439–46; Wiggerman, F.A.M. "Lamaštu, Dochter van Anu." In *Zwangerschap en Geboorte bij de Babyloniers en in de Bijbel*. Ed. by M. Stol. Leiden, 1983, pp. 95–116.

Entry by Prudence O. Harper, *Curator*

EGYPTIAN ART

Euthenia in a Garden

Roman period, 1st–2nd century A.D. Distemper on linen, 15⅞ × 17¾" (40.3 × 45.1 cm). Purchase, Mr. and Mrs. Nathaniel Spear, Jr. Gift. 1984.178

This delicate and beautiful painting of the first to second century A.D. depicts Euthenia, the Greek personification of Abundance. As on Alexandrian coins of the period, she reclines on a sphinx, whose head supports her right elbow, and she has features that can be associated with the Egyptian goddess Isis: a cobra uraeus, a garment knotted at the breast, and corkscrew curls fanning out about the shoulders. As Euthenia-Isis she is the consort of Nilos—the Greek personification of the Nile, who had been assimilated with the Greek-Egyptian god Serapis—and in becoming syncretized with an Egyptian deity, she is raised to divine status herself. Some coins and the famous Tazza Farnese show Euthenia with Nilos, but in this painting she may have been portrayed alone, reclining in a garden and seductively displayed. Her breasts are bare, the flesh modeled in tones of cream, rose, and lavender. Gold bangles encircle her arms; the one on her right wrist is studded with turquoise. Her earrings, too, appear to have been set with this blue stone, and red fruits or flowers deck her dark hair. About her elbows is draped a red shawl holding leaves, a pomegranate, and a quince or apple. In her right hand she holds a silver or glass bowl, probably with water as a reference to fertility and to the Nile, whose height she influenced.

Entry by Christine Lilyquist, *Curator*

The garden is lush with birds and plants that recall those painted in the Augustan House of Livia at Prima Porta and in villas at Pompeii and Herculaneum. Here one may identify conifers, ivy, strawberry trees or grape vines, and date palms as in those prototypes. The birds perched in trees (to Euthenia's left and right) or swooping down in flight above the bowl also remind us of northern gardens, and the palette generally recalls first-century paintings in Rome and the Campania.

The linen on which the painting was executed in distemper is not particularly fine and had been used previously, as a vertical repair on the right side shows. Further, the weave of the fabric is not oriented as was customary in Egyptian dynastic times, perhaps an indication that the painter was not familiar with Egyptian textile tradition at all. Surely this artist was a Greek or a Roman, working not only in classical style but with classical subject matter having Egyptian references. A red border at the upper left corner shows us that the composition was framed, and we can imagine it as a hanging in a house or shrine of Akhmim (the Egyptian Khemmis and Greek Panopolis), its stated provenance when acquired in Cairo in 1936. Virtually unique, the painting provides a rare and charming glimpse of Roman Egypt.

Bibliography: Sack, Suzanne. *Studies in Conservation* 26 (1981): 15–23.

Related references: Poole, Reginald Stuart. *Catalogue of the Coins of Alexandria and the Nomes*. Vol. 18 of *Catalogue of the Greek Coins in the British Museum*. London, 1892; Maiuri, Amadeo. *Roman Painting*. Geneva, 1953; Gabriel, Mabel. *Livia's Garden at Prima Porta*. New York, 1955; Jashemski, Wilhelmina. *The Gardens of Pompeii, Herculaneum and the Villas Destroyed by Vesuvius*. New Rochelle, N.Y., 1979; Kákosy, László. *Journal of Egyptian Archaeology* 68 (1982): 290–98.

GREEK AND ROMAN ART

Inscribed Diskos

Greek (Attic), 6th century B.C. Marble, diameter 11⅜" (28.9 cm), thickness 2¼" (5.3 cm), weight 7.45 kg. Classical Purchase Fund. 1985.11.4

The inscription, in Attic letters of the second half of the sixth century, identifies the diskos as belonging to Telesarchos and adds "from the tomb." This has been taken to mean that the diskos was awarded as a prize at games held in memory of a hero near his tomb. The winner, Telesarchos, had the inscription engraved and was buried with his diskos.

Known since before 1929, this diskos was found together with another one and was in the collection of E. P. Warren at Lewes House, England. After his death, the two diskoi were sold at auction in London and acquired by Albert Gallatin, who promptly lent both to the Museum. In 1947 Mr. Gallatin gave them to his two sons: the one here published was in the collection of James Peter Gallatin.

Entries by Dietrich von Bothmer, *Chairman*

Attributed to
THE DAREIOS PAINTER

Red-figured Dinos

Apulian, third quarter 4th century B.C. Terracotta, height 9¾" (24.8 cm), diameter 12¾" (32.4 cm). Purchase, Classical Purchase Fund, Rogers Fund, and Helen H. Mertens and Norbert Schimmel Gifts. 1984.11.7

The dinos tells in graphic detail the adventure of Herakles at the court of the mythical king Busiris of Egypt. Busiris had been in the habit of sacrificing foreigners who strayed into his land, and he is shown here ready to live up to his reputation. Herakles, thoroughly relaxed, allows himself to be shackled by two Egyptians facing him; Busiris, in oriental costume, menaces him with a butcher knife. The other Egyptians are busy with the preparation for the human sacrifice: one carries a butcher block with two more butcher knives hacked into its edge; another adds water to a kettle that has already been set over a fire; one stands ready to empty his amphora filled with water; a fourth carries a tray heaped with cakes and a wine jug; his companion balances an empty tray upside-down on his head.

The story, of course, had a happy ending, for Herakles freed himself easily and turned the tables on his captors. By killing King Busiris, he put an end to the cruel practice of human sacrifice.

The stage costume of the king, coupled with the single column and the altar in the center of the scene, reveals that the Dareios Painter has depicted not the story of Busiris as such, but a dramatic moment in a comedy based on it, probably the lost comedy by Epicharmos.

Detail, 1984.11.7

Pyxis

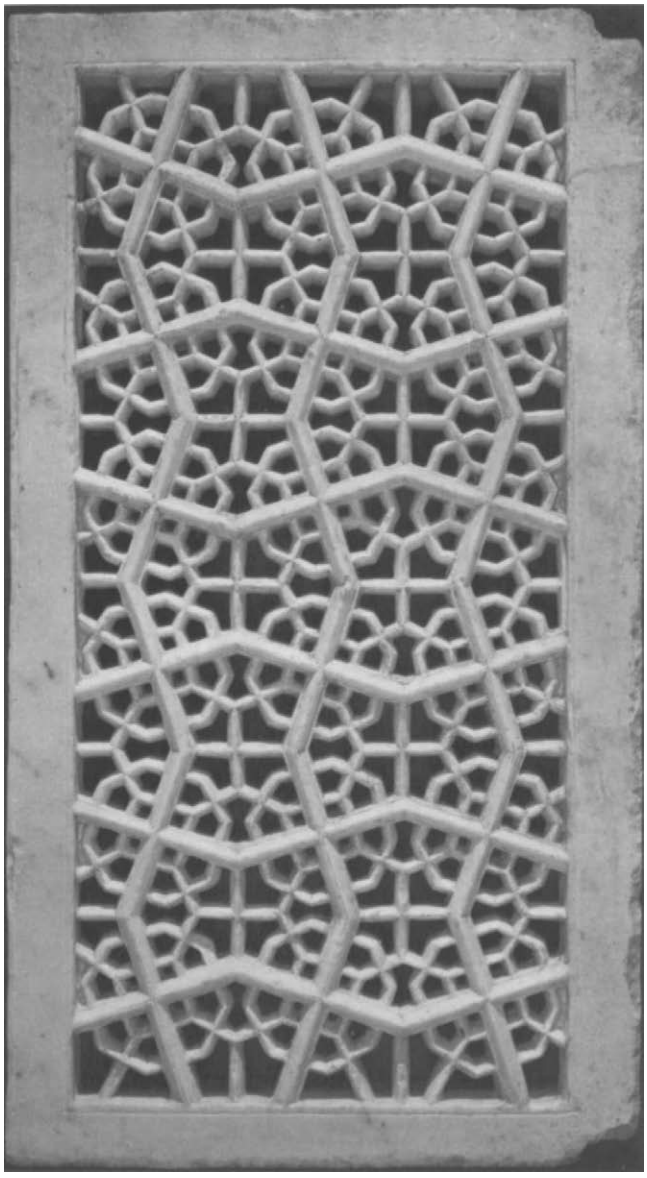
Greek (Tarentine or Sicilian?), second half 3rd century B.C. *Silver gilt, height 2⅜" (6 cm), diameter 3 13/16" (9.72 cm), weight 250 g. Purchase, Classical Purchase Fund, Rogers Fund, and Norbert Schimmel Gift. 1984.11.3*

This pyxis is closely connected stylistically and chronologically with the group of silver vases acquired in 1981 and 1982, especially the silver pyxis 1982.11.11. Like the other pyxis, it consists of several parts: the body proper with concave walls that sits on three separately cast feline paws; an inner container, worked separately and soldered to the pyxis; a lid, richly decorated on the underside with a circular festoon of spiky leaves held in place at regular intervals by four ornamented sleeves. The lid is surmounted by a cover, worked in repoussé with the relief of an Eros.

The Eros is shown in three-quarter front view. He has crossed his legs and stands on rocky ground, supporting himself by leaning on an inverted torch that is still burning. With both hands he adjusts a fillet on his head, looking down as if at his mirrored reflection in water below the rocks. This Eros with the inverted torch should not be mistaken for the symbol of death in Roman iconography. It is clearly of earlier date and is best paralleled by a small gem in Hanover (*Antike Gemmen in deutschen Sammlungen* 4 [1975]: 22, no. 32, pl. 10), dated by Margildis Schlüter to between the third and second centuries B.C.

On the underside of the bottom, two inscriptions: a weight notation in incised numerals (15) and a ligature in dotted letters of alpha, pi, rho.

ISLAMIC ART



Jali (pierced screen)

Indian (probably Agra), Mughal period, ca. 1610. Marble, 26½ × 48⅜" (67.4 × 123 cm). Rogers Fund. 1984.193

In India pierced screens of many sizes and shapes are found as integral parts of both religious and secular buildings. They appear as windows, railings around thrones and other platforms, and as guardrails for terraces. Ideally suited to the Indian climate, they were set into walls as windows, allowing for the passage of air, light, and sound. By day, they gave protection from the sun while casting ever-changing shadows. By night, candles and lanterns lent them more mysterious appeal. Offering limited privacy, *jalis* encouraged telling glances and whispers.

Large, noble examples can be seen in Delhi at the tomb of Emperor Humayun (r. with interruption 1530–56). Broad and powerful, they are appropriate to the imposing scale of the tomb, which is the earliest grand Mughal architectural monument. Those made for Akbar (r. 1556–1605) at Fatehpur-Sikri are ruggedly geometric. The present example is exactly paralleled by a red sandstone window in Akbar's tomb at Sikandra built during the reign of Jahangir (r. 1605–27), who commissioned the building. The *jali* here combines the breadth and strength of the Akbar period with the refinement and exquisite workmanship encouraged by Jahangir. The zigzagging diagonals project a waving rhythm of geometric designs combined with rosettes, crosses, and squares. Later, during the reign of Jahangir's son, Shah Jahan (r. 1628–58), the Mughal style became increasingly elaborate, verging on the rococo, with greater emphasis on floral as opposed to geometric ornament. The style is best illustrated by the screens in the Taj Mahal, the tomb of Shah Jahan's wife Mumtaz Mahal. Still later, although meticulous work continued to be produced, the vitality of designing and carving declined.

The exact provenance of the *jali* is unknown, but it is likely that the screen was made for Jahangir's private apartments in the Fort at Agra, a section of the palace replaced by order of Shah Jahan.

SCW, CK

Dagger

Indian, Mughal period, mid-17th century. Blade: watered steel; hilt: nephrite; length 15" (38.1 cm), length of hilt 5½" (14 cm). Gift of Alice Heeramaneck, in memory of Nasli Heeramaneck. 1985.58ab

"A great ungainly animal somewhat horselike in build, with high withers and low rump"—these forbidding words have been applied to the nilgai, or blue bull (*Boselaphus tragocamelus*), the Indian ruminant of the family Bovidae, whose head and neck were here infused with engaging elegance by an imperial Mughal lapidary (S. H. Prater, *The Book of Indian Animals,* Bombay, 1965, pp. 272–73). The artist-craftsman worked in the ateliers of Shah Jahan, the "Great Mogul" himself, who is best known as the builder of the Taj Mahal. Working within a tradition admired for its poetic naturalism and profound grasp of animal psychology, the artist-craftsman drilled and ground the hard, gemlike nephrite ("spinach jade") of the hilt into a superb small sculpture, fit for the hand and belt of a Mughal prince. A sharp, sturdy

Entries by Stuart Cary Welch, *Special Consultant in Charge;* Carolyn Kane, *Assistant Curator*

blade of the bright steel we associate with the reign of Shah Jahan was then attached in the imperial armory (*silahkana*).

Scrutiny of the many hundreds of minutely detailed portraits in the illustrations to Shah Jahan's own copy of the history of his life, the *Padshah-nama* of ʿAbd al-Hamid Lahori—one of the treasures of the Royal Library at Windsor Castle and the best source of information on weapons of the Shah Jahan period—reveals very few animal-hilted daggers. Only two, both worn by sons of the emperor, are in the form of a nilgai (folio 115 v.). Although many Mughal jade hilts shaped as horses' heads have survived, mostly from the eighteenth century and inferior in quality, the author is aware of but two early examples carved as nilgai. Like the Museum's hilt, with its miraculously preserved ears and suggestions of bone, sinew, and veins beneath the skin, they are subtly carved. One, of blue-gray mottled jade, is in the collection of the Bharat Kala Bhavan at the Banaras Hindu University (Morley, pp. 116–17, pl. 12); the other, of similar material and possibly a companion to the present piece, is a small knife in the Maharaja Sawai Man Singh II Museum, Jaipur. Our dagger is unusually large in scale and poignant in its representation of a tremulously alert animal that was often hunted by the Mughals. The Museum also owns the finest Mughal painting of a nilgai (55.121.10.13), which is part of the Kevorkian Album and the work of Emperor Jahangir's foremost natural-history painter, Mansur, "The Wonder of the Age."

Through the connoisseurship and generosity of Alice Heeramaneck, this splendid hardstone sculpture joins two other exquisite but serviceable Mughal daggers in the Museum's collection: one with a jeweled gold hilt (see p. 15) and a white-jade pistol-hilted dagger acquired in 1982 through the generosity of Mr. and Mrs. Nathaniel Spear, Jr. (*Notable Acquisitions 1982–1983*, pp. 12–13). All three will be shown in the Museum's major exhibition of Indian art in the fall and winter of 1985.

Related reference: Morley, Grace. "On Applied Arts of India in Bharat Kala Bhavan." In *Chhavi*. Vol. 1. Ed. by Anand Krishna. Banaras, 1971.

SCW

Huqqa Base

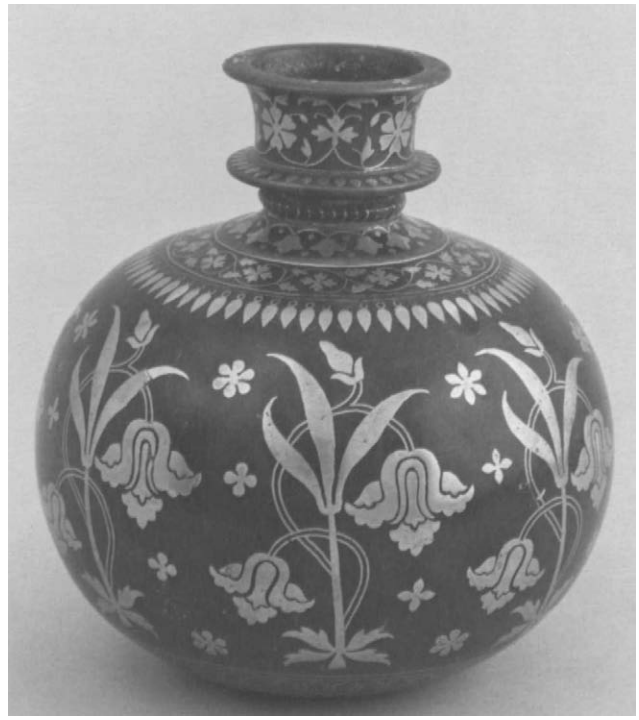
Indian (Deccan, Bidar), last quarter 17th century. Alloy, inlaid with brass, height 6⅞" (17.5 cm), diameter 6½" (16.5 cm). Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Rogers Fund. 1984.221

Bidriware, named after the Deccani city of Bidar where it was made, is related to earlier Islamic inlaid metalwork. Designers of Bidri borrowed motifs from textiles, architectural ornament, and other sources, sensitively adapting them to varying tastes and patrons' demands. Here, bold yet delicate floral inlays of brass are masterfully related to the globular form of the bowl.

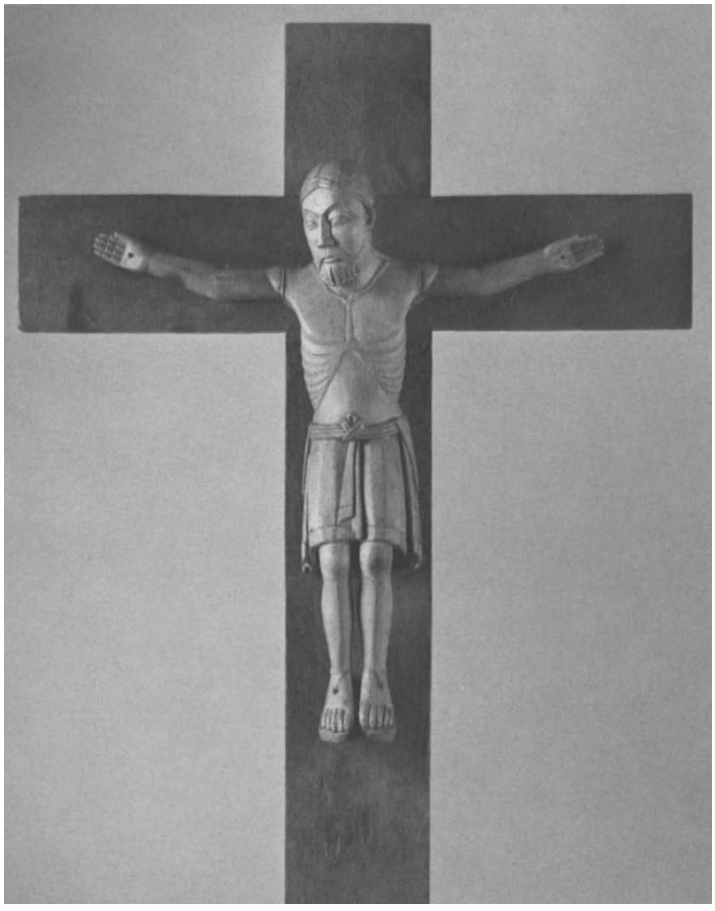
The Bidri alloy is made primarily of zinc with traces of iron, copper, lead, or tin. After the surface is temporarily blackened with a chemical solution, the design is traced and etched into it and cut out to contain the silver, gold, or brass inlays. The distinctive blackish ground is the result of exposing the surface to another chemical solution. A final polishing gives the background its warm finish.

Bidri objects were acquired for use and as ornament at courts throughout Mughal and Rajput India. The earliest examples date from the mid-seventeenth century. The tradition has survived into modern times.

SCW, CK



MEDIEVAL ART AND THE CLOISTERS



Christ on the Cross

Austrian (Tirol, Salzburg?), second quarter 12th century. Corpus: linden wood with traces of polychromy, 20⅞ × 17½" (53 × 44.5 cm). Cross: fir with traces of polychromy, height (before restoration) 29¼" (74.3 cm). The Cloisters Collection. 1984.129

This recent acquisition of a wooden crucified Christ is of special interest because it is the first example of Romanesque sculpture of Germanic origin to enter the Museum's collection.

The corpus, carved of linden wood and fastened to the cross with four nails, is symmetrically positioned. It almost stands before the cross by means of a support, or *suppedaneum,* under the feet; the type of Christ represented is the triumphant crucified Redeemer rather than the dead or suffering one hanging from the cross. His arms are stretched out horizontally, his head slightly turned, and his eyes open. Christ's beard and mustache are simply defined and the hair, which falls behind the ears and to the shoulders, is tooled only near the forehead, suggesting that the figure originally wore a crown. He wears a symmetrical, centrally knotted loincloth, or *perizonium,* with lappets on each side. The sturdy proportions of the figure convey physical strength and restraint that are exceptional. The firmly modeled torso and overall alertness of the face especially emphasize Christ's victory over death on the cross.

The corpus is constructed of two pieces of linden wood, the arms actually being one continuous section channeled into the torso. The hands have been replaced, perhaps because they, like the *suppedaneum* and the cross arm, were scorched from candles. Careful examination of the polychromy of the figure and the cross revealed evidence of up to six layers of paint and gesso on the corpus. These layers of paint have since been removed, and the corpus now shows only small traces of the original polychromy of red on the loincloth and on the back of the figure.

The cross retains more of its original polychromy than the corpus. It was painted with bands of azurite blue and vermilion red alternating on the arms and shaft. This alternating color system is characteristic of several early German crosses, such as the late eleventh-century crucifix in Worms Cathedral (Hürkey, p. 240, fig. 309a). The back of the cross was painted with the same design, only in gray and black. The proportions of the cross have been altered: the top and right arm have been cut down, and the bottom was stepped to fit into a base. These areas have recently been restored to give an impression of the original proportions.

The crucifix allegedly comes from the village of Olang near Bruneck, Austria, in the southern Tirol. However, a study of its forms indicates that the figure has only limited connections with this region's sculpture, which normally demonstrates stronger affinities with wood sculpture of northern Italy. It is quite likely, given the small size and portability, that the crucifix was made elsewhere and only subsequently brought to the southern Tirol. In many respects the cubically reduced forms and economic organization of linear and planar elements in the anatomical and facial structure are characteristic of Ottonian and early Romanesque crucifixes.

One of the closest parallels to the Museum's recently acquired corpus is a larger and perhaps slightly later one in the abbey church of Nonnberg in Salzburg (Semff, p. 339, no. 10, fig. 4). Although that work is more elongated, its torso and the planar construction of its *perizonium* have striking similarities to those of our corpus, suggesting that both are products of the region around Salzburg. The abstraction of the forms evident in both figures intentionally preserves features of older models. The recent acquisition therefore stands within a larger sphere of influences, making it a classic type of Romanesque image of the Crucifixion.

Entries by William D. Wixom, *Chairman, Medieval Art and The Cloisters;* Charles T. Little, *Associate Curator;* Barbara Drake Boehm, *Curatorial Assistant*

Ex coll.: Olang, near Bruneck, Austria; Innsbrucker Kunstgewerbemuseum (acquired 1884); Tiroler Landesmuseum Ferdinandeum, Innsbruck; Dr. Peter Hierzenberger, Vienna.

Bibliography: Sotheby Parke Bernet, London. *The Collection of Dr. Peter Hierzenberger of Vienna*. Sale cat., April 3, 1984, lot 30.

Related references: Semff, Michael. "Ein Kruzifixus-Torso der 12. Jahrhunderts aus Sudtirol." *Pantheon* 38 (1980): 339–46; Hürkey, Edgar J. *Das Bild des Gekreuzigten im Mittelalter.* Worms, 1984.

CTL

MASTER PETRUS AMABILIS

Relief from a Pulpit with Symbol of Saint Luke

Italian (Abruzzi, San Vittorino, church of San Michele Arcangelo), 1197. Limestone, eyes filled with lead, height 40" (101.6 cm), width 22" (55.8 cm), depth 8¼" (20.6 cm). The Cloisters Collection. 1984.197

Pulpits in twelfth-century Italy were among the chief ecclesiastical furnishings to be richly decorated. Central and southern Italian pulpits typically show the evangelist symbols on their front sides. The present example depicts the winged and nimbed ox of the evangelist Luke framed between two pilasters supporting an architrave. Clutching a book, the ox fills only part of the space below the architrave. Above is a centralized acanthus boss with four wedge-shaped stems radiating from the center.

The capitals, architrave, and left pilaster are decorated with a repeating pattern of sharp, stylized acanthus leaves. The right pilaster contains no decoration and may be unfinished. It is in lower relief than the left decorated pilaster, however, suggesting that it was originally carved with a corresponding pattern and subsequently trimmed down. The front of the relief has been cleaned recently, without significantly altering the quality of the surface or its appeal. The upper horizontal border contains part of an incomplete dedicatory inscription, now damaged: [ ]IS[ ]R[O]PHANIE[ ] SOCIOR[VM]. The book is inscribed: FVIT IN DIEBVS [H]ERODIS REGIS (In the days of King Herod [Luke 1:5]). The edge of the slab continues the same form of decoration as seen on the front pilaster, capital, and architrave.

Our understanding of the origin and significance of this fragment, which belonged to a group of panels from the front and sides of a pulpit depicting the evangelist symbols, is amplified by the existence of another relief that can be proven to be from the same ensemble. The companion relief, of identical dimensions, is now in the Museo d'Arte Nazionale d'Abruzzo, L'Aquila (inv. no. 434; Moretti, pp. 44–45, fig. 153). It depicts the angel-man symbol of Matthew and the eagle of John on either side of a single pilaster decorated exactly as in the Museum's fragment and supporting an architrave of the same design as that in our relief. Before it entered the museum in L'Aquila around 1970, it was mounted on the facade of the sixteenth-century church of Santa Maria della Consolazione in San Vittorino, near L'Aquila (Moretti, fig. on p. 148), where it was used as decorative fill and therefore could not have been made for this church.

The L'Aquila relief is clearly late twelfth century, and its inscriptions provide significant information. The inscription on the upper edge reads: [NI]COLI HVIVS ECCLEA[. . .]I P[RES]B[YTE]R[I] (Nicholas, who was presbyter of this church). Both pulpit reliefs must have originally come from the principal medieval church in San Vittorino—San Michele Arcangelo. The present Romanesque church can be dated to 1170 by a dedicatory inscription on the nave wall. The complete pulpit no longer survives at San Vittorino, but another inscription plaque (now lost) at the church—dated 1197 and mentioning the name Petrus Amabilis—has been linked to the construction of the ambo (Bertaux, p. 573). The lost plaque said, moreover, that it was made in the time of Raymond Nicholas, who was archpresbyter of the church and who is almost certainly the same Nicholas Presbyter mentioned on the L'Aquila relief. The inscription on the lost plaque is recorded as follows: ANNO DOMINI M. C. NONG. VII MAGISTER / PETRUS AMABILIS HOC OPUS FECIT TEMPORE / RAYMUNDI NICHOLAI HUJUS ECCLESIE / ARCHI PRESBITERI (In the year of our Lord 1197 Master Petrus Amabilis made this work in the time of Raymond Nicholas, who was archpresbyter of the church). With the origin of the L'Aquila relief (and by extension, that of the companion relief) established, it is clear that the inscription must reflect or paraphrase the words that originally adorned the San Vittorino pulpit.

A complete reconstruction of the pulpit is probably impossible, but a general idea of its appearance can be gained from other examples in Abruzzi, an area that is exceptionally rich in pulpits of the twelfth and thirteenth centuries. The borders of sharp leaves of the New York and L'Aquila reliefs are closely paralleled in the exceptionally well-preserved pulpit

at Santa Maria in Bominaco, also near L'Aquila (Lehmann-Brockhaus, figs. 332, 335). Dated by its inscription to 1180, the pulpit decoration offers a clear source for the patterns and carving technique on the Museum's relief. The close relationship between the sculpture at Bominaco and the reliefs now assigned to San Vittorino might mean that the same sculptor worked at both locations. Nothing is known of the sculptor Master Petrus Amabilis beyond the inscription at San Vittorino, but the hallmarks of his style, with its crispness and richness of decorative forms contrasting with plain surfaces, are characteristic of sculpture in Abruzzi during the late twelfth century.

Ex coll.: [Robin Symes, London].

Related references: Bertaux, Emile. *L'Art dans l'Italie méridionale*. Paris, 1904; Lehmann-Brockhaus, Otto. "Die Kanzeln der Abruzzen im 12. und 14. Jahrhundert." *Romisches Jahrbuch für Kunstgeschichte* 4 (1942–44): 257–428; Moretti, Mario. *Decorazione scultoreo-architettonica altomedioevale in Abruzzo*. Rome, 1972.

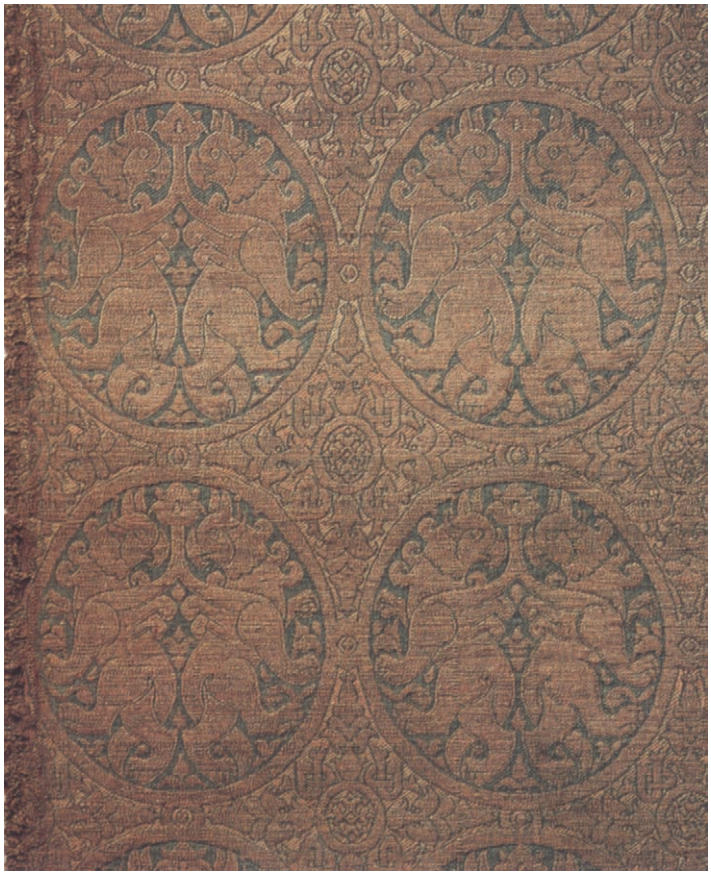
CTL

Silk with Addorsed, Rampant, and Regardant Griffins in Circles

Northern Spanish, late 13th–early 14th century. Silk, and gilt parchment on cotton core, greatest height 69¾" (177.2 cm), greatest width 38⅜₁₆" (97 cm). The Cloisters Collection. 1984.344

Elegant paired griffins set in circles enliven this exceptionally rare medieval silk, among the finest anywhere. A complete loom width, it combines warp-faced plain weave for the foundation and weft-faced ⅓ twill for the pattern. Addorsed and regardant griffins and their interlocking roundels are worked in heavy gilt yarns, outlined in pink against a greenish blue plain-weave ground. Filling the interstices are stylized palmette motifs in gold outlined with blue, against a pinkish red ground that has faded to cream. At one end, a band of repeating palmettes acts as a bridge to a partly lost pseudo-Kufic inscription. The extensive use of metallic yarns (an alloy of gold with a high concentration of silver) creates a reflective quality and gives texture to the animated griffins. The aesthetic richness of the material and design is greatly enhanced by the pattern's repetition over a large expanse of fabric.

Detail, 1984.344



Addorsed or confronted animals in circles are part of the standard repertoire of Byzantine, Western medieval, and Islamic decoration in all media. Textile patterns with lions or griffins in circles are often described in inventories, such as that of the Roman curia in 1295. The inventory of San Francesco in Assisi of 1342 includes a description of a "drappo rosso con grifoni a ruote d'oro" (red cloth with griffins and wheels of gold).

This silk can be attributed to Spain on technical grounds, since its use of parchment as a carrier for the gold alloy is known in the West only on Islamic and Spanish silks. The pseudo-Kufic inscription precludes an Islamic attribution but is consistent with a Spanish origin. The silk is most likely a product of a Mudejar workshop under Christian patronage in northern Spain. In style, the Cloisters silk is close to half-silks from the palls of the tombs of Fernando de la Cerda (d. 1275) and Leonor of Castile (d. 1244) that were excavated from the royal necropolis at Las Huelgas in Burgos in 1944 (Gómez-Moreno, nos. 39–41).

The original function of the Cloisters silk can only be inferred from these and similar pieces, housed almost exclusively in European cathedral treasuries. Highly prized, silks were woven for the most exalted patrons and used for ecclesiastical vestments, royal palls, and the protection of precious relics. Surviving records suggest the esteem in which these fabrics were held. In the fourteenth century neither jewelry nor vestments could be lent from Santiago de Compostela without the deposit of a guaranty of equal worth. Medieval paintings can provide accurate records of textiles. In the illuminations of *Las Cántigas* of 1284, Alfonso X always wears robes of patterned silk, while the enthroned Virgin is invariably set on an altar draped in precious silks, some similar to the Cloisters piece (Guerrero Lovillo, figs. 51, 178).

The Metropolitan has an important study collection of medieval silk fragments, but none can compare to the Cloisters silk. With two weaving structures—plain weave for the supporting ground and twill for the pattern—and yet with unfinished selvages, it is as distinctive for its technique as for its size and pattern. The technique also suggests a date in the late thirteenth or early fourteenth century, before the advent of satin weave.

The particular design, as well as the structure, of the Cloisters silk is apparently unique among surviving examples. The piece is said to have been brought from a Tibetan monastery, where it was sewn onto a *tanka,* or processional banner. The Cloisters textile may have been sent as a gift eastward along the Silk Routes soon after its manufacture.

Ex coll.: [Henry Ginsburg, London].

Unpublished

Related references: Gómez-Moreno, Manuel. *El Pantéon real de Las Huelgas de Burgos*. Madrid, 1946; Guerrero Lovillo, José. *Las Cántigas: Estudio arqueológico de sus miniaturas*. Madrid, 1949; Shepherd, Dorothy G. "The Textiles from Las Huelgas de Burgos." *Bulletin of the Needle and Bobbin Club* 35 (1951): 3–26; May, Florence Lewis. *Silk Textiles of Spain: Eighth to Fifteenth Century*. New York, 1957.

BDB

The Bishop of Assisi Handing a Palm to Saint Clare

German (Nuremberg), ca. 1360–70. Tempera and gold on oak panel, 13¼ × 8⅝" (33.5 × 22 cm). The Cloisters Collection. 1984.343

Among the earliest medieval German panel paintings preserved is a series of altar fragments, probably made for the Clara Cloister in Nuremberg around 1360–70. Possibly painted in a workshop within the cloister itself, these panels illustrate episodes in the life of Saint Clare. They may be the remains of two altars since each has slightly different decorative details and because one subject appears twice. The known surviving panels, in addition to the Cloisters panel, are *The Death and Coronation of Saint Clare, Pope Innocent IV Confirming the Rule of the Order of the Poor Clares, Christ Appearing in a Ciborium to Saint Clare,* and *Christ Appearing in a Ciborium to Saint Clare with Saint Francis,* all in the Germanisches Nationalmuseum, Nuremberg; *Hortolana Kneeling Before a Crucifix* and *Saint Clare Awakening the Dead,* both in the Historisches Museum der Stadt Bamberg; and a kneeling Annunciation figure, in a private collection in Regensburg.

In our painting three nimbed figures stand against a gold ground punched with foliated branches and rinceaux and bordered with rosettes in a manner especially close to the panels in Bamberg. A bishop, wearing a chasuble of gold and deep red, hands a palm to the young crowned woman standing before him in a red and gold vest bordered with ermine over a green gown with a red-lozenge decoration. Behind the bishop, the tonsured Saint Francis is identified by the stigmata on his hands and by his brown cordoned habit. Saint Francis points to a pair of shears in his left hand. Both men are partially obscured by a stone altar with rosette decoration. A white cloth, fringed with red and green, covers the top and upper sides of the altar. A gilt chalice and an open book, inscribed *et om[n]es fideles* (and all faithful), are displayed on the altar.

The subject illustrates an early event in the saintly life of Clare. On Palm Sunday, 1212, the bishop of Assisi handed the eighteen-year-old Clare a palm, a symbolic gesture arranged by Saint Francis. Shortly afterward, the young woman gave up her luxurious life as a daughter of a wealthy nobleman. Her hair was shorn, as alluded to by the shears held by Saint Francis. Her rich garments, still shown here, were abandoned when she was received into the Franciscan order. Eventually Saint Francis permitted her to establish her own order—the Order of the Poor Clares—a community committed to vows of poverty.

The crown Clare wears in the panel at The Cloisters refers to her coronation in heaven after her death. This panel, then, refers to the three central episodes in her history. All the panels with the story of Saint Clare combine the same simple figure style, dramatic gestures, elegant line, limited range of colors, and skilled use of various textures and patterns. This style, which is partially shared by contemporary Nuremberg manuscript and glass painting, is especially effective in the new acquisition, with its ineffable charm, naïve elegance, and engaging narrative.

Ex coll.: Robert von Hirsch, Basel (before 1931–1978); [Thomas Agnew & Sons, Ltd., London].

Bibliography: Lutze, Eberhard, and E. Heinrich Zimmermann. "Nürnberger Malerei, 1350–1450." *Anzeiger des Germanischen Nationalmuseums, Jahrgange 1930–31.* Nuremberg, 1932, pp. 10, 24, 25, 50, pl. 35; Stange, Alfred. *Die Zeit von 1250 bis 1350.* Vol. 1 of *Deutsche Malerei der Gotik.* Berlin, 1934, pp. 201–3, pl. 32; Sotheby Parke Bernet, London. *Old Masters Drawings, Paintings and Medieval Miniatures.* Vol. 1 of *The Robert von Hirsch Collection.* Sale cat., June 20–21, 1978, lot 117 (ill. in color).

Related references: Kurth, Betty. "Die Wiener Tafelmalerei in der ersten Hälfte des 14. Jahrhunderts und ihre Ausstrahlungen nach Franken und Bayern." *Jahrbuch der kunsthistorischen Sammlungen in Wien,* n.s. 3 (1929): 41–43; Braun, Joseph. *Tracht und Attribute der Heiligen in der deutschen Kunst.* Stuttgart, 1943, cols. 423–25; *The Oxford Dictionary of the Christian Church.* London, 1957, pp. 294, 1090; *New Catholic Encyclopedia.* Vol. 3. New York, 1967, p. 1913.

WDW

Virgin and Child

Austrian (southern Tirol, Brixen), ca. 1480. Polychromed linden wood, height 75½" (191.8 cm), width 27¼" (69.2 cm), depth 17" (43.2 cm). The Cloisters Collection. 1984.198

While this large sculpture gives an independent and massive impression in frontal and three-quarter view, the profile reveals that it is a very high relief, hollowed out in the back, that must have been part of a larger ensemble. The Virgin and Child, undoubtedly the focal group from a devotional altar shrine of a type common to German and Austrian regions in the late Gothic period, was probably partially enclosed in a shallow boxlike shrine with flanking saints. This shrine may have been protected by folding shutters with painted panels or low-relief carvings depicting either additional saints or Marian scenes.

The central iconography, common from the mid-fifteenth century on in German-speaking areas, reflects the vision of Saint John in Revelation 12:1: "a woman clothed in the sun, and the moon was under her feet." The background of the lost shrine may have been decorated with golden rays, suggesting the sun, against a dark blue ground. The Virgin is understood as Ecclesia triumphing over Synagoga, represented by the moon. There may also be a reference to Song of Solomon 6:9: "Who is she that cometh forth as the morning rising, fair as the moon, bright as the sun, terrible as an army set in array?" The orb held by the Child signifies Christ's role as spiritual ruler of the world, and the grapes stand for Christ's Passion.

The general style is central European late Gothic. The figure of the Virgin, as in other fine examples, is made dramatic by the angular, deeply cut drapery folds of the mantle that envelops her. The sense of monumentality is enhanced by the high crown. The flesh areas are smoothly rounded; the faces are made piquant by the full lips and heavy eyelids. The repeating and opposing lines of the Christ Child's left arm combined with his perky expression are characteristic of many southern German and Austrian works of the fifteenth century. (The left arm, while correctly positioned, is a replacement.) The staccato drapery, the carving technique, and the occasional use of fitted wood inserts are also typical. The well-preserved polychromy, partially restored in the lower parts, continues the traditional colors for the Virgin.

The carving of this work may be assigned to a gifted anonymous sculptor working in the southern Tirol in the tradition of the Swabian master Hans Multscher (active by 1427, d. 1467), whose key masterpiece was the altar in the parish church at Sterzing, in the southern Tirol (Rasmo; Müller, pls. 88, 89; Baxandall, pp. 245–47, pls. 1–5). While falling short of Multscher's achievement, the Cloisters sculpture is nevertheless superior to most other examples attributed to Multscher's workshop or influence (Frodl, p. 58, pl. 66; Grimme, pl. 26; Müller, pl. 141; Beck, pp. 180–81, fig. 126). The new acquisition anticipates some works of the next generation of carvers active in the southern Tirol—such as those by Hans Klocker, active at Brixen from 1481 onward—especially in the modeling and proportions of the head of the Virgin and the body of the Christ Child (Müller, pls. 152–55). The special appeal of the Cloisters Virgin resides most of all in its structural integrity and sculptural impact.

Ex coll.: Dr. Karl Krüger (until 1943); Tiroler Landesmuseum Ferdinandeum, Innsbruck; Dr. Peter Hierzenberger, Vienna.

Bibliography: Sotheby Parke Bernet, London. *The Collection of Dr. Peter Hierzenberger of Vienna*. Sale cat., April 3, 1984, lot 14 (ill. in color).

Related references: Frodl, Walter. *Kunst in Südtirol*. Munich, 1960; Rasmo, Nicolò. *Der Multscher-Altar in Sterzing*. Bolzano, [ca. 1963]; Grimme, E. G. *Deutsche Madonnen*. Cologne, 1966; Müller, Theodor. *Gotische Skulpturen in Tirol*. Bolzano and Vienna, 1976; Baxandall, Michael. *The Limewood Sculptors of Renaissance Germany*. New Haven and London, 1980; Beck, Herbert. *Guide to the Collections, Medieval Sculpture I. Liebieghaus-Museum älter Plastik*. Frankfurt am Main, 1980.

WDW

ARMS AND ARMOR

Dagger with Scabbard

Indian, Mughal period, ca. 1620. Blade: watered steel; hilt, locket, and chape: gold, inlaid with emeralds, rubies, spinels (?), and glass; length 14" (35.6 cm). Purchase, Harris Brisbane Dick Fund and The Vincent Astor Foundation Gift. 1984.332

In its heyday the Mughal empire (1526–1857) was a paradigm for wealth, culture, and military prowess. During this early period, between the reigns of Babur (r. 1526–30) and Aurangzeb (r. 1658–1707), the empire was ruled by a succession of men who were notable for the depth of their religious beliefs, their patronage of the arts and letters, and their military skill.

As warriors, the emperors stood at the apex of a powerful military aristocracy, and it was inconceivable for any member of this class to appear in public without some kind of weapon or military accoutrement. Jeweled swords and daggers were especially favored as marks of rank, and in the *Tuzuk-i Jahangiri*, the memoirs of Jahangir (r. 1605–27), almost every other page contains a description of such weapons received as gifts or bestowed upon a loyal retainer. These exquisite objects demonstrate both the Mughals' love of beauty and their awareness of the more brutal aspects of life.

The Museum's new jeweled gold dagger with its bifurcated pommel and rounded quillon tips descends from a Central Asian prototype. The type was popular in Mughal India during the seventeenth century, and many examples can be seen in miniature painting of that period, for example in the *Jahangir-nama* of about 1615–20 (Beach, nos. 13, 14).

The hilt of our dagger is constructed of heavy sections of gold over an iron core, and its scabbard mounts are of solid gold. All of the intricately engraved golden surfaces are set with gems and colored glass finely cut with floral forms. The designs closely parallel those in Mughal painting of the early seventeenth century, further pointing to an attribution during the period of Jahangir, whose deep love of nature, especially flowers, is well documented in the *Tuzuk*. The blade, now somewhat blemished, is forged of watered steel and has an inner triangular-shaped section, which originally would have been left a darker color than the brightly polished metal surrounding it.

The dagger belongs to a small group of objects, all from the same workshop if not the same hand, that includes a dagger in the Wallace Collection, London (inv. no. OA 1409; Norman, pp. 12–15); another dagger is in the al-Sabah Collection in the Kuwait National Museum (inv. no. LNS 25J; Jenkins, p. 126); a spoon and a ring from the same workshop are in the Victoria and Albert Museum, London (inv. no. 173-1910; *Indian Heritage*, p. 151, no. 322).

The Kuwait dagger is of a type not seen in miniature painting from before 1605, while that in the Wallace Collec-

Entries by Stuart W. Pyhrr, *Associate Curator;* David G. Alexander, *Research Associate*

tion is identical in form to one worn by Prince Khurram (later Shah Jahan) in a painting of about 1616–17 (Victoria and Albert Museum, inv. no. 14-1925; *Indian Heritage*, no. 4). Consequently, it seems reasonable to date the entire group to the period of Jahangir and, on the basis of the objects' quality, to the court atelier.

Related references: Beach, Milo Cleveland. *The Grand Mogul: Imperial Painting in India 1600–1660*. Exh. cat., Sterling and Francine Clark Institute, Williamstown, Mass., 1978; Norman, A. V. B. "Some Princely Arms from India and Persia in the Wallace Collection." In Leth, André. *Islamiske Vaben i Dansk Privateje*. Exh. cat., David Collection, Copenhagen, 1982; *The Indian Heritage: Court Life and Arts Under Mughal Rule*. Exh. cat., Victoria and Albert Museum, London, 1982; Jenkins, Marilyn. *Islamic Art in the Kuwait National Museum*. London, 1983.

DGA

Smallsword

Possibly German, ca. 1760. Hilt: hardstone, copper, and gold; blade: steel, partly gilded; length overall 36 1/16" (93.2 cm). Rogers Fund. 1984.349

In the second and third quarters of the eighteenth century, particularly in Germany and England, snuffboxes, watch-cases, cane handles, and other luxury items were frequently fashioned of hardstone such as agate, onyx, sardonyx, bloodstone, and chrysoprase. Smallsword hilts of the same fragile medium, however, are extremely rare.

The hilt of our sword, one of only two known of this period, is composed of plaques of a pale green stone, probably chrysoprase, framed *à cage* with openwork Rococo scrolls in red gold chased with foliage. Even the thin, curved surfaces of the knuckle guard, rear quillon, and arms of the hilt are covered with plaques of stone, their joins masked by tiny gold leaves. The faces of the pommel, grip, and shell guard are filled with opaque black plaques encrusted with flowers in four-color gold. Struck on the button and on the rim of the shell is the tiny state tax stamp—an *A* within a rhombus—used in Vienna in 1806–7.

The triangular blade is decorated with etched and gilded foliage, trophies, and figures of Justice on a blued ground. It bears inscriptions indicating that it was made in Solingen, Germany (*De La fabrique de La marque au Raisin à Sohlingen*) but assembled and retailed in Paris (*Crepin Marchand fourbisseur Rue St. Honoré à Paris*). From an inscription on another blade by Crepin, we know that his shop sign was "the royal sword," which probably explains the emblem etched on our blade above Crepin's name: a smallsword, point upward, between two fleur-de-lis, surrounded by a wreath, and surmounted by the French royal crown.

The only comparable sword, with a hilt of chrysoprase mounted *à cage* in gold and a blade signed by the Parisian *fourbisseur* Bourdin, is in the Louvre (inv. no. MR 433). While the hilt of the Louvre sword has been attributed to the well-known London jeweler James Cox (active 1749–88) by A. V. B. Norman (pp. 345–46), the Museum's hilt is somewhat different in workmanship and style, and is more likely to have come from central Europe, perhaps Germany or Austria.

Ex coll.: William Randolph Hearst, Saint Donat's Castle, Wales.

Bibliography: Phillips, Son and Neale, London. Sale cat., July 7, 1982, lot 109 (ill.).

Related reference: Norman, A. V. B. *The Rapier and Small-Sword, 1460–1829*. London, 1980.

SWP

EUROPEAN SCULPTURE AND DECORATIVE ARTS

PIERRE REYMOND

French, ca. 1513–after 1584

Dish: The Wedding Feast of Cupid and Psyche

Limoges, dated 1558. Enamel on copper, 19¾ × 15¼" (50 × 38.5 cm). Signed (in a cartouche on the rim): PR. *Purchase, Rogers Fund, Gifts of Irwin Untermyer, George Blumenthal and Ogden Mills, by exchange; Bequest of Fannie F. Einstein, in memory of Emanuel Einstein, by exchange; and Edward Ablat, the Schubert Foundation, Inc. and Irving M. Gruber Gifts. 1984.195*

Painted in grisaille enamels, with delicate flesh tints and gilt highlights, on a black ground, this dish is undoubtedly an autograph work by Pierre Reymond, one of the two or three painters recognized as the best of the Limoges enamelists of the High Renaissance. The subject is an episode in the tale of Cupid and Psyche from *The Golden Ass* (book 5, chap. 24) by the Latin author Lucius Apuleius (b. ca. A.D. 125). The design, popular with several of the Limoges enamelists who were Reymond's contemporaries—notably Léonard Limosin, Pierre Courteys, and Jean de Court—provides a fine example

Back, 1984.195

Entries by Olga Raggio, *Chairman;* Clare Vincent, *Associate Curator;* Alice Zrebiec, *Associate Curator, Textile Study Room*

of the way in which Italian Renaissance images, often transformed and reinterpreted, were disseminated throughout the rest of Europe during the course of the sixteenth century.

The original composition on which this scene is based appeared as part of a cycle of frescoes on the ceiling of the Sala de Psiche at the Villa Farnesina in Rome, painted about 1518 by Giulio Romano (1499–1546) and Giovanni Francesco Penni (1496–1528) from designs by Raphael. Two variant copies of the Raphael composition were made by the Master of the Die, an anonymous Italian engraver active about 1532–33 (see Suzanne Boorsch, ed., *Italian Masters of the Sixteenth Century,* vol. 29 of *The Illustrated Bartsch,* New York, 1982, pp. 194, 225), although according to Vasari (*Le Vite,* ed. by Gaetano Milanesi, Florence, 1906, vol. 5, pp. 435–36) there were intermediate models for these among a series of drawings after Raphael's work by a Flemish artist, Michiel Coxie (1499–1592). In the second of the engravings by the Master of the Die, the most drastic change is the replacement of Raphael's figure of Cupid as a handsome youth by the rather incongruous figure of Cupid as an infant, and this is the design upon which the scene of Pierre Reymond's dish is largely based. Reymond further modified the composition by showing the infant Cupid reaching for a golden apple held by the young woman who undoubtedly represents Psyche—a detail that is inexplicable in terms of the Apuleius story but alludes to the classical iconography of Venus and the Judgment of Paris.

Reymond and Jean de Court, another of the Limoges enamelists who used this aberrant iconography, may have confused the figure of Psyche with that of Venus, owing to the fact that in the first version of the subject by the Master of the Die, a nude figure of Venus is seated in the position occupied by Psyche in the scene on our dish (we know that the first version was also known to the Limoges enamelists, because several of them copied it verbatim). More likely, the enamelists deliberately depicted Psyche with the golden apple of Venus. The evidence is to be found on our dish. Reymond repeated the theme among the grotesque figures on the rim, where male lovers play with apples and with the breasts of their female counterparts almost interchangeably. The specific meaning of the theme is probably explained in the work of another classical author, Philostratus the Athenian (b. ca. A.D. 172), who, like Apuleius, was well known in the sixteenth century. Book 1, chapter 6, of his *Imagines* contains the description of a picture in which playful cupids, their bows and golden arrows temporarily laid aside, wrestle with one another and gather golden apples from laden trees. A little apart from the rest, one pair play toss with an apple, while a second pair shoot arrows at each other's breasts. Philostratus identifies the first pair as emblematic of friendship leading to love and the second pair as symbolic of love fulfilled, apt subjects for a wedding scene perhaps also intended as a wedding present.

The reverse side of the dish is painted with the strapwork typical of the Fontainebleau school, decorative masks, and the bust of an unidentified man in sixteenth-century dress. No less than the figures in the scene on the front, this design—which displays in a difficult and unforgiving medium a painterly approach and chiaroscuro modeling of form that transcend the mere copying of printmakers' techniques—is the work of a master enamelist.

CV

Chasuble

Italian (probably Sicily), 18th century. Ivory silk satin embroidered with polychrome silks and silver-gilt thread, length shoulder to hem 43¾" (111.1 cm), width 29" (73.6 cm). Gift of Catherine M. Guirerri, née Randazzo, and John J. Randazzo. 1984.462.1

This chasuble is from a set of six vestments—also including a stole, maniple, burse, chalice veil, and chalice cover—whose quality, extent, and provenance make the group an important addition to the Museum's fine collection of ecclesiastical costume. The chasuble's embroidered decoration—a nearly symmetrical pattern of full-blown, seminaturalistic flowers, small blossoms, curving leaves, and scrolls—is an excellent example of the style of late Baroque ornament used to embellish Italian vestments from the end of the seventeenth century to the middle years of the eighteenth. The robust flowers, worked in long and short stitches, French knots, and metallic loops, are carefully modeled in four to five shades of silk. The metallic thread is primarily used in laid and couched work, cursively following the contours of the motifs and secured in twill or chevron patterns with yellow silk.

Although it is often impossible to identify the specific place of manufacture of such embroideries, documentation accompanying this gift proposes western Sicily. Attestations given in 1915 in Partanna and Mazara del Vallo state that according to tradition this set of vestments was a gift to Nicolo Spedaliere (also recorded as Spitaleri), head priest of the mother church of Partanna, from his bishop. Furthermore, the superior of the Collegio di Maria, which was founded in 1681 in Mazara del Vallo, avers that since that time schools and women's religious orders have existed throughout the diocese in which embroidery like this example as well as other types were practiced.

AZ

SCULPTURES BY AUGUSTE RODIN GIVEN BY THE B. G. CANTOR ART FOUNDATION

The three works illustrated below were chosen as highlights from a group of twenty-one sculptures by Rodin recently given to the Museum through the generosity of Mr. and Mrs. B. Gerald Cantor. All the sculptures, except for the portrait in plaster of Rose Beuret, are made of bronze. Although most of them were cast during the last twenty years—by Georges Rudier in Paris and, most recently, by the Coubertin Foundry in Saint-Rémy-lès-Chevreuse—they were executed after the sculptor's original plaster or terracotta models belonging to the Musée Rodin, Paris. Several of these models were never cast during the master's life, and the bronzes add immeasurably to our current understanding and appreciation of Rodin's oeuvre, in which trials and variations speak of the artist's passionate exploration of the human body and psyche.

The sculptures from the Cantor collection are also very significant additions to the Museum's well-known collection, started in 1893, of works by Rodin. Balancing the strengths and weaknesses of our collection, the Cantor bronzes amplify and complement our previous holdings. Thus, the very early *Torso* will be effectively juxtaposed with the Museum's *Walking Man;* the nude study *Pierre de Wissant* will enlarge our group of bronzes related to *The Burghers of Calais;* the powerful *Final Study for the Monument to Balzac* will complement our terracotta sketch for the head of Balzac; and several large works—*The Three Shades, Fallen Caryatid Carrying a Stone,* and *Fallen Caryatid Carrying a Vase*—are valuable additions to our own group of sculptures derived from Rodin's *Gates of Hell.*

Other bronzes are especially welcome because of their rarity and what they tell us about less-familiar facets of Rodin's oeuvre. These include the busts of Jean-Baptiste Rodin and Pope Benedict XV; a study for the monument to Claude Lorrain; and a sketch entitled *Dance Movement F,* which is part of a fascinating and little-known group of studies of dancers modeled in plaster by Rodin about 1910–11 and previously unrepresented in our collections.

OR

AUGUSTE RODIN

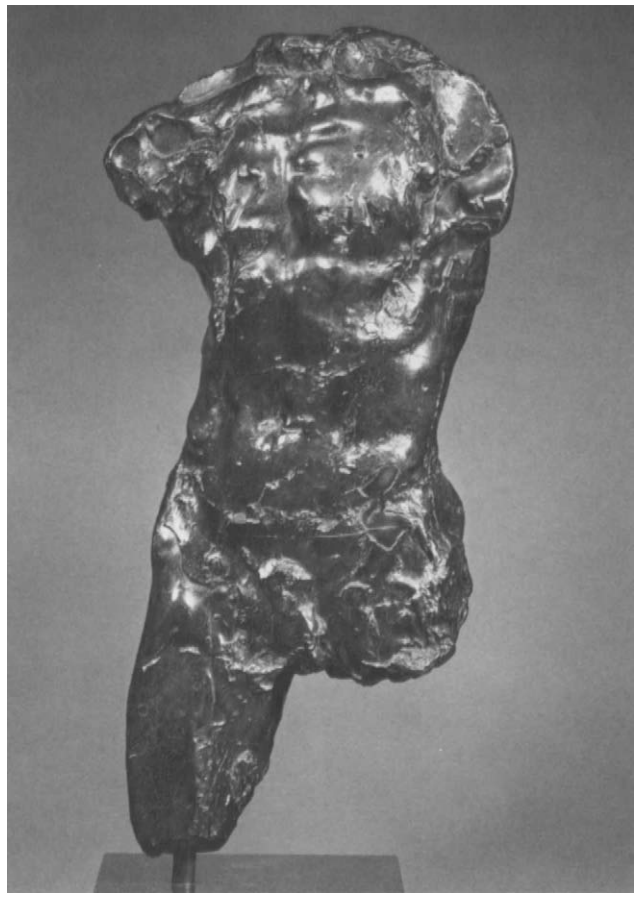
French, 1840–1917

Torso

Modeled ca. 1877–78; this bronze cast 1979. Bronze, height with base 23" (58.5 cm), width 9¼" (24.7 cm), depth 8½" (21.5 cm). Signed (on the right leg): A. Rodin N° 3. *Founder's mark (on the right leg):* FC. *Gift of B. G. Cantor Art Foundation. 1984.364.1*

Rodin went to Italy in 1875, traveling across the Alps to Turin, Genoa, and Pisa, and from there to Florence and Rome, where he was deeply impressed by the work of Michelangelo. He made vivid, keenly observed drawings of the marble figures of Night, Dawn, and Day in the New Sacristy at San Lorenzo in Florence, and we know that he studied the frescoes in the Sistine Chapel in Rome. He knew the *Belvedere Torso* in the Vatican's Museo Pio-Clementino, and he surely must have seen other antique sculptural fragments besides the famous antiquities in the Vatican Collections and in the Museo Nationale in Naples, where he continued his journey.

By Rodin's own recollection, about two years after his return from Italy a peasant from Abruzzi named Pignatelli appeared at the door of his Paris studio and posed for the larger-than-life nude male figure *Saint John the Baptist Preaching.* The *Torso* is evidently based on the same live model, but its



origin and subsequent history remain somewhat obscure. It is usually said to be a preparatory study for the *Saint John,* but in the boldness of its presentation as a scarred and savaged ruin, it differs quite radically from the finished *Saint John.* While art historians are not certain when the *Torso* acquired this battered appearance, it seems unlikely, in the context of Rodin's Italian trip and his subsequent preoccupation with sculptural fragments, that the presentation as an antique ruin was entirely accidental. One wonders if the *Torso* might not have been intended as an independent work from the beginning. At some period, now believed to be a good deal later than the *Saint John the Baptist Preaching* (finished in 1878), Rodin joined a clay or plaster cast of the *Torso* in more or less its final form to a study for the legs of the *Saint John* to create a third work, *The Walking Man.* The *Torso,* by contrast with the *Saint John* and *The Walking Man,* remained relatively unknown until mid-twentieth-century critics and scholars looked with reawakened interest at Rodin's sculptural fragments and recognized the *Torso* as one of the more extraordinary examples of this formerly neglected aspect of Rodin's work.

An early bronze cast of the *Torso* was given by Sir Joseph Duveen to the Musée du Petit Palais, Paris, in 1923. The B. G. Cantor Art Foundation bronze, an especially fine cast, is the third in a modern edition made by the Coubertin Foundry from the model preserved in Rodin's collection at Meudon.

Bibliography: B. G. Cantor Sculpture Center. *Auguste Rodin: 1840–1917.* New York, 1981, pp. 17, 52.

CV

AUGUSTE RODIN

Mask of Rose Beuret

Modeled ca. 1880–82. Plaster, height with base 13 3/16" (34.8 cm), width 6 3/8" (16.4 cm), depth 6 5/8" (16.9 cm). Gift of B. G. Cantor Art Foundation. 1984.364.10

Rodin met Rose Beuret in 1864. A twenty-year-old seamstress from the Alsatian border of northeastern France, she became his mistress and bore his only child, a son. She remained his faithful companion and sometime studio assistant throughout the first years of poverty and the later ones of Rodin's repeated infidelities. They were formally married two weeks before her death in 1917, and Rodin survived her by only a few months. In the early years, she was Rodin's frequent model as well, and she posed for such disparate works as the winsome *Young Woman and Child,* ca. 1869, and *The Call to Arms,* 1878, originally modeled for a proposed monument to the defeated of the Franco-Prussian War. Rodin recorded Rose's youthful beauty in the terracotta *Woman with Roses in Her Hat,* ca. 1865, and again in the pensive bust *Mignon,* ca. 1868–70, both in the Musée Rodin, Paris.

The mask from the B. G. Cantor collection depicts a woman older and somewhat more embittered than the sitter for the *Mignon*. Because of the age and attitude of its subject, the mask belongs to a group of portraits that includes a *pâte de verre* mask in the Rodin Museum, Philadelphia, a plaster mask in the Maryhill Museum of Art, Goldendale, Washington, and several bronzes (one of which is in the Musée Rodin) cast from a model that was apparently made about the same time as a terracotta bust called *The Alsatian Woman* in the Musée Rodin. The dates of all these sculptures have long been disputed, but the most convincing discussion of the problem appears in John L. Tancock's *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum Philadelphia* (Philadelphia, 1976, pp. 480–87). On the basis of a dated photograph of Rose Beuret, Tancock assigns a date of about 1880–82 to the masks in *pâte de verre* and bronze, as well as to *The Alsatian Woman*. In the details of hair and dress, the mask from the B. G. Cantor collection is unlike the other masks in plaster, *pâte de verre,* and bronze. The mask probably records an intermediate study for the more fully realized *Alsatian Woman*.

Bibliography: B. G. Cantor Sculpture Center. *Auguste Rodin: 1840–1917.* New York, 1981, p. 51.

CV

AUGUSTE RODIN

Iris, Messenger of the Gods

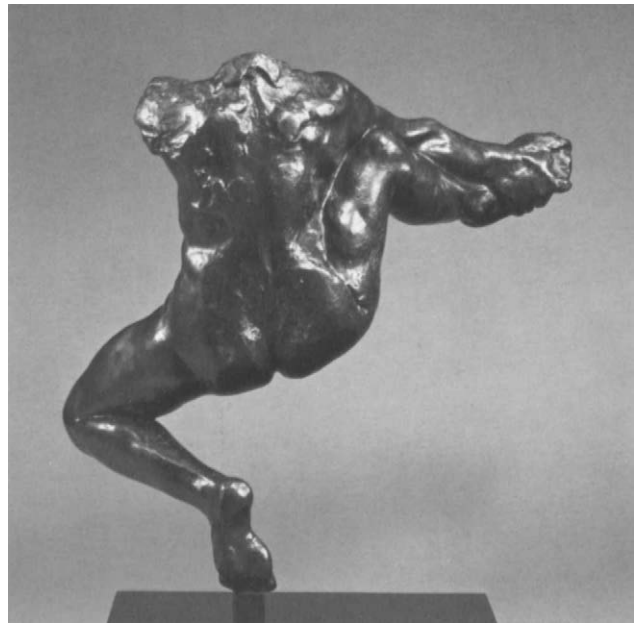
Modeled ca. 1890; this bronze cast 1965. Bronze, height with base 19 1/16" (48.4 cm), width 16 3/8" (41.6 cm), depth 9" (22.7 cm). Signed (on the sole of the right foot): A. Rodin. *Marks (on the sole of the left foot):* © by Musée Rodin 1965; Georges Rudier/Fondeur. Paris. *Gift of B. G. Cantor Art Foundation. 1984.364.7*

In the 1880s Rodin began to extract many of his small figures from *The Gates of Hell* and to enlarge them to create separate, freestanding sculptures. The procedure led to progressive dismemberment of the individual figures and to their representation in extraordinary positions and poses. The partial figure of *Iris, Messenger of the Gods*—headless, one-armed, clear of gesture, but totally separated from its context—exemplifies the kind of sculpture that ultimately developed out of the methods Rodin devised for coping with *The Gates,* his most monumental and long-lived sculptural project.

Iris, Messenger of the Gods is understood to be a figure taken from the second version of a monument to Victor Hugo, planned for the Panthéon in Paris and modeled about 1890 or 1891, after the first commissioned model for the monument was rejected by the French Ministry of Fine Arts. Rodin never completed the Panthéon monument, but in the catalogue for the retrospective exhibition he held in the Place de l'Alma at the time of the Exposition Universelle in 1900 (*L'Oeuvre de Rodin,* Paris, 1900, p. 20, no. 89) a similar figure—possibly the model for this bronze—is referred to as *Another Voice, Called Iris (Autre Voix, dite Iris);* Rodin himself gave it the title *Iris, Messenger of the Gods*.

The *Iris* exists in four sizes; this bronze is the next-to-smallest one. Another small version of the figure, armless but with a head, is among the sculptures included in the B. G. Cantor Art Foundation gift.

CV



EUROPEAN PAINTINGS

GUERCINO (Giovanni Francesco Barbieri)
Italian (Bologna), 1591–1666

Samson Captured by the Philistines

Oil on canvas, 75¼ × 93¼" (191.1 × 236.9 cm). Gift of Mr. and Mrs. Charles Wrightsman. 1984.459.2

In his biography of Guercino published in 1678, Carlo Cesare Malvasia describes how in 1619 the papal legate to Ferrara, Cardinal Jacopo Serra, summoned the artist from his home-town, Cento, to paint "many pictures, and they were: a Saint Sebastian succored by diverse figures; a Samson and Delilah, who cuts his hair; and a prodigal son received by his father" (*Felsina Pittrice,* vol. 2, Bologna, p. 364). At the time of the great Guercino exhibition that was held in Bologna in 1968, only one of these pictures—*The Prodigal Son*, now in the Kunsthistorisches Museum, Vienna—could be traced. The other two compositions were known only through later, inferior copies and preparatory drawings. However, in 1970 the *Saint Sebastian* appeared at public auction in Rome and was purchased for the Pinacoteca Nazionale, Bologna, and three years later the present picture was identified by Denis Mahon in the Palais Sursock in Beirut. Both paintings seem to have passed through collections of Jacopo Serra's heirs in Naples,

Entries by John Pope-Hennessy, *Consultative Chairman;* Keith Christiansen, Walter Liedtke, *Associate Curators;* Gary Tinterow, *Assistant Curator*

where the *Saint Sebastian* may be securely traced and where a picture by Guercino showing Samson is mentioned in a travel notebook of 1777–78. In 1977 the canvas depicting Samson was removed from Beirut for safekeeping and subsequently was purchased by Mr. and Mrs. Charles Wrightsman and cleaned and restored by John Brealey at the Metropolitan Museum. The result was the recovery of one of Guercino's greatest masterpieces from the period of his departure for Rome in 1621, when he had attained the status of the preeminent Baroque painter in Italy.

Serra was Genoese, and he had served as head of the papal treasury prior to his appointment as cardinal in 1611. In Rome he had played a crucial role in the contemporary art world by successfully sponsoring the young Rubens for the coveted commission of the high altarpiece of the Chiesa Nuova. Serra's later patronage of Guercino was equally fervent. Indeed, so well known was the legate's admiration for the artist that when, in 1619, he visited nearby Cento, the city fathers made him a gift of a painting by the artist.

The subject of the Museum's canvas is taken from Judges 16:19–21, where it is recounted how the Israelite Samson, deceived by the amorous advances of Delilah, is shorn of his hair—the source of his superhuman strength—and set upon by Philistines who bind and blind him. A preliminary drawing for the composition in the Teylers Museum, Haarlem, shows that initially Guercino conceived the scene somewhat differently: at the left of a more elongated picture field, Samson is bound by two Philistines and Delilah waves his shorn locks, while to the right, soldiers arrive. In the painted version, Samson is at the center and his strongly modeled back—reminiscent of the *Belvedere Torso* in the Vatican—is the center of a vortex of action. A servant, who has just cut Samson's hair while the Israelite slept on Delilah's lap, holds a comb in one hand and signals the soldiers by brandishing the open scissors. The treacherous Delilah helps to bind the struggling victim, while a bearded man at the left prepares to gouge his eyes with a metal-tipped pole. To the right, a young girl runs off, unable to resist a backward glance at the gory scene the artist has decorously hidden from the viewer. A closely analogous figure was employed by Rembrandt in his picture of the same subject in the Städelsches Kunstinstitut, Frankfurt. Her presence in both pictures is due not to artistic dependence but to a like understanding of human nature on the part of the two painters. In 1619 no other Italian painter was capable of treating this subject with a comparable vivacity and sense of dramatic moment. Small wonder that, according to Malvasia, the commission was followed by another in 1620 for the *Elijah in the Desert* and the *Jacob Blessing* now in the collection of Denis Mahon, London. Serra may have commissioned other pictures as well, including *The Raising of Lazarus,* now in the Louvre—conceivably the pendant to the *Samson*. For these pictures, Guercino was knighted in 1620.

Bibliography: Mahon, Denis. "Guercino and Cardinal Serra: A Newly Discovered Masterpiece." *Apollo* 114 (1981): 170–75.

KC

PETER PAUL RUBENS

Flemish, 1577–1640

The Coronation of the Virgin

Oil on wood, 19 11/16 × 16" (50 × 40.7 cm). Bequest of Scofield Thayer, 1982. 1984.433.336

Rubens's oil sketches have always been prized by collectors and scholars: these freely brushed, almost monochromatic designs represent the artist's first ideas for particular projects, and they embody, more than any finished picture could, the energy, spontaneity, and apparent ease with which he invented compositions and realized them in paint. Rubens himself placed a high value on these seemingly modest works of art, retaining them in his studio for future reference and for study by his pupils and collaborators. When his assistants had a large share in the final painting, the corresponding oil sketch is all the more interesting as an autograph work—one in which Rubens's "furia del pennello" (as the art historian Giovanni Pietro Bellori described it in 1672) is unconstrained by the patron's expectations of polish and detail, and one that confirms Rubens's own statement at the beginning of his career that his hand should not be confused with that of any other artist. Rubens's individual style and immediacy of execution may explain the panel's appeal to Scofield Thayer, whose collection consisted almost entirely of modern works (see p. 44).

As it happens, *The Coronation of the Virgin* has additional importance as an art-historical document, since the large canvas for which it was made was destroyed in Berlin in 1945. Rubens painted the picture, which probably served as an altarpiece, around the early 1630s, with the help of workshop assistants. Old photographs reveal that the proportions of the canvas were taller than those of the sketch, requiring some adjustments to the composition. In the Museum's work the pose of Christ, who steps upward to crown the Virgin, and that of God the Father, who leans forward and takes a more active part than usual in this traditional scene (the compositional scheme had been employed since the Late Middle Ages), accentuate the Virgin's apparent ascension, which was suggested all the more emphatically in the final work.

Bibliography: Liedtke, Walter A. *Flemish Paintings in The Metropolitan Museum of Art.* New York, 1984, pp. 192–94.

WL

DOMENICHINO (Domenico Zampieri)
Italian (Bologna), 1581–1641

The Assumption of the Virgin with Saints Nicholas of Myra and Anne

Oil on canvas, 100¾ × 66½" (255.9 × 168.9 cm). Gift of Mr. and Mrs. Charles Wrightsman. 1984.459.3

In Rome in the second half of the 1620s Domenichino produced in quick succession what are generally thought of as his masterpieces—the frescoes in the choir of Sant'Andrea della Valle and the frescoed pendentives in San Carlo ai Catinari—and then, in 1631, accepted the most challenging commission of the time, that of the decoration of the Cappella del Tesoro in the cathedral in Naples. The challenge the commission presented operated on a number of different levels. The area of the wall space and cupola was very great; the subject, a cycle of scenes from the life of the patron of Naples, San Gennaro, was of a type that Domenichino had not attempted since his early frescoes at Grottaferrata; and altarpieces as well as frescoes were required. Naples, moreover, had been the nadir of many reputations—after being invited to decorate the chapel eleven years earlier, Guido Reni had been forced to withdraw from the commission by the hostility of local artists—and Domenichino can have had no illusion about the hornet's nest in which he was condemned to work. A neurotic artist, he seems slowly to have been worn down by the Neapolitan environment, and in the summer of 1634 he fled from Naples, taking refuge first at Frascati and then in Rome. The issue was the painter's personal security, and in June 1635 the necessary guarantees were given and Domenichino returned to Naples, where he worked until his death, allegedly from poison, in 1641.

Domenichino's contract bound him, in the conventional terms of the time, to refrain from undertaking any other commissions in Naples while working on the chapel, but a number of late works from about this date suggest that the condition was not strictly observed. One of these pictures is the present altarpiece, *The Assumption of the Virgin with Saints Nicholas of Myra and Anne,* which is signed in the lower right corner DOM. ZAMPERIVS/F. A. MDCXXXVII and must therefore have been executed concurrently with the last frescoes in the chapel after Domenichino's return from Rome. The Virgin is adapted from the famous painting of the Assumption by Domenichino for the Roman church of Santa Maria in Trastevere in 1617, and the figure of the apostle with back turned at the right derives, as so often occurs in Domenichino's works, from a prototype by Raphael, one at the right side of his fresco *The School of Athens.* There is no record of the Neapolitan church for which the altarpiece was made, but two unusual features—the prominence of Saint Nicholas of Myra and the presence beside the Virgin of Saint Anne—should in due course lead to that identification.

Bibliography: Spear, R.E. *Domenichino.* New Haven, 1982, p. 317; Whitfield, C. In *Painting in Naples 1606–1705: From Caravaggio to Giordano.* Exh. cat., Royal Academy, London, 1982, p. 23.

JP-H

EUSTACHE LE SUEUR

French, 1616–1655

The Rape of Tamar

Oil on canvas, 74½ × 63½" (189.2 × 161.3 cm). Purchase, Mr. and Mrs. Charles Wrightsman Gift. 1984.342

A precocious artist, Eustache Le Sueur entered the workshop of Simon Vouet when still in his teens, and he soon found himself employed carrying out a number of his master's commissions. About 1636–38 he created a series of tapestry designs illustrating Francesco Colonna's *Hypnerotomachia Poliphili,* and shortly thereafter—probably when he was still in Vouet's shop—he painted this picture, which was generically attributed to the circle of Vouet when it appeared at public auction in London in 1983. The attribution was understandable, and so also was the identification of the subject as Tarquin and Lucretia. Nonetheless, on both counts the auction catalogue was incorrect. The story of Tarquin and his rape of the virtuous Lucretia is told by Livy (*History of Rome* 1.58). The Roman entered Lucretia's bedchamber at night, drew his dagger, and threatened to slay her male servant and declare that he had discovered them together in bed if she did not submit to him. In the Museum's picture, however, it is the

male, not the female, figure who is naked, and the servant is a young woman, not a man. The subject cannot, therefore, be an illustration to Livy. Far more likely is an alternative suggestion that the painting depicts the story of the rape of Tamar by her brother Amnon as told in 2 Samuel 13:1–22. A son of David, Amnon had fallen in love with his sister, and to satisfy his longing he conceived a ruse whereby he feigned illness and requested that his sister attend him at his bed. When the two were alone, he turned on her and raped her. This story would account for the male figure's seminudity as well as for the clothes worn by the female (according to the Bible, Tamar "had a garment of several colors upon her"). However, there is no mention of Amnon drawing a dagger or of the female servant. Moreover, neither story accounts for two of the most conspicuous details in the picture—the cup that the male figure holds and the overturned urn spilling liquid. The identification of the scene must, therefore, remain somewhat tentative. What cannot be doubted is that this is one of Le Sueur's most dazzling early achievements. Its brilliant colors and decorative composition foreshadow what were to become the most characteristic features of his mature work.

Today it is easy to forget how many seventeenth-century French paintings were conceived for particular rooms in the lavishly decorated houses, or *hôtels,* constructed in Paris in the reign of Louis XIII and how much these pictures owe their distinctive character to their function as overdoors or mantlepieces, or to their placement above a carved wainscoting. The most famous of these decorative enterprises carried out by Le Sueur was his work for the Cabinet de l'Amour and the Cabinet des Muses in the newly completed Hôtel de Lambert on the Ile Saint-Louis, designed by Louis Le Vau in 1639–40. Although Le Sueur only began work on his pictures about 1646, the architectural setting of the Museum's painting—a circular structure with Ionic pilasters—suggests that he was familiar with Le Vau's work at an earlier date. Unfortunately, the original location of the Metropolitan's picture is not known. The painting's acquisition by Mr. and Mrs. Charles Wrightsman to decorate a room in the Museum furnished in the style of Louis XIV (scheduled to open in 1986–87) was, however, highly appropriate.

Unpublished

KC

MICHIEL SWEERTS

Flemish, 1618–1664

Clothing the Naked

Oil on canvas, 31⅞ × 44⅛" (81 × 112 cm). Gift of Mr. and Mrs. Charles Wrightsman. 1984.459.1

At first glance it seems almost an enigma that this extraordinary picture was painted in Amsterdam around 1660: Sweerts, after all, was Flemish, and the subject bears little resemblance to Dutch scenes of everyday life. However, the strong, simple composition and the subtle realism with which Sweerts has interpreted the biblical scene recall almost contemporary works by Rembrandt such as *The Jewish Bride.* Both pictures, though religious (Sweerts's subject is one of the Seven Acts of Mercy described in Matthew 25), appear to depict figures of the artists' own time. Indeed, Sweerts gained a reputation for charitable work of the kind represented in the Museum's painting while he lived in Amsterdam, a city also known for its relief to the needy.

The artist's sensitive and occasionally eccentric style may be partly explained by his unusual biography. Although a Fleming, born in Brussels in 1618, he lived in Rome from 1646 to 1655, the first ten years of his known career. He certainly studied not only Caravaggesque paintings and Dutch scenes of Italian peasant life (particularly those by Pieter van Laer, called Bamboccio), but also the entirely dissimilar style of Nicolas Poussin. Sweerts's mature pictures combine impressive powers of observation with a simple compositional structure, a synthesis that, applied to subjects such as the present one, creates a searching mood. Even his earlier Roman genre scenes have a gravity unexpected for their time and place, suggesting a sympathy with the lower social orders that is confirmed by the artist's later charitable activities.

After leaving Rome, Sweerts spent a few years in Brussels and then moved to Amsterdam around 1659. A priest who met him there in the summer of 1661 reported that "he eats no meat, fasts every day, and gives his possessions to the poor." At that time the artist had just joined a French society of foreign missionaries, with whom he set off for Persia in the winter of 1662. Possessed with a zeal intolerable to his companions, Sweerts was dismissed from the group in Isfahan and

made his way to India alone. He died at Goa in 1664. As far as is known, his last pictures were those he painted in Amsterdam.

Bibliography: Liedtke, Walter A. "*Clothing the Naked* by Michiel Sweerts." *Apollo* 117 (1983): 21–23.

WL

ALESSANDRO MAGNASCO (also called Lissandrino)
Italian (Genoa), 1677–1749

The Tame Magpie

Oil on canvas, 25 × 29½" (63.5 × 74.9 cm). Purchase, Katherine D. W. Glover Gift. 1984.191

The reputation of Magnasco, one of the most individual eighteenth-century Italian artists, resides in the exuberance of his technique and the fantasy of his subject matter. The Museum's picture shows a typical assortment of people from the fringes of society who have gathered round to watch the spectacle of a man trying to teach a magpie to sing. Though the ability of magpies to imitate a variety of sounds is well known, they cannot sing, and this fact underscores the biting humor of the scene, which takes place in appropriately decayed surroundings. Magnasco has obviously relished each detail of the folly, from the half-naked man with a sheet of music who raises one hand in a hopeless effort to coax song from the bird, to the children who play around the stacked barrels and the baby who is lifted on high by his older sister so that he can see, to the cat that looks toward the magpie hungrily.

Magnasco treated the subject on a number of occasions, first in a canvas in the Galleria degli Uffizi, Florence, that was painted for Ferdinando de' Medici, by whom Magnasco was employed between 1703 and 1710. Magnasco's years in the Tuscan capital were fruitful ones, for they provided the opportunity of contact with the landscapist Antonio Peruzzini and with the Venetians Sebastiano Ricci and his nephew, Marco. Indeed, present scholarship suggests that the artists sometimes collaborated and at other times so closely imitated each other's works that it is difficult to distinguish one hand from another. Sebastiano Ricci based a picture now in the Musée Calvet, Avignon, on the Uffizi canvas. The Museum's picture may, in turn, have been painted by Magnasco in response to Ricci's painting, whose blond palette and rich surface treatment he has appropriated, and our work would consequently date to about 1707–8, when Sebastiano was in Florence.

Bibliography: *An Exhibition of Painting by Fetti and Magnasco*. Exh. cat., David Carritt Ltd., London, 1977, no. 4.

KC

JACOPO AMIGONI
Italian (Venice), 1682–1752

Flora and Zephyr

Oil on canvas, 84 × 58" (213.4 × 147.3 cm). Purchase, Rudolph and Lentilhon G. von Fluegge Foundation, Inc. Gift. 1985.5

Jacopo Amigoni was but one of a number of Venetian artists who were lured to England by the prospect of steady employment. He arrived there in 1729, and during his ten-year stay he seems never to have lacked work. Especially popular were his pictures illustrating subjects from Ovid; executed in a precociously Rococo style and usually conceived as pairs, they were ideally suited to decorate a hall or gallery of a country house. Among the most beautiful of these is the Museum's picture, which prior to its sale in 1984 hung at Brownsover Hall, Rugby, with a pendant showing Venus and Adonis.

According to Ovid, Flora was roaming the countryside in spring when she was spied and set upon by Zephyr, who later made amends for this act of violence by marrying the goddess. Typically, Amigoni chose to illustrate the idyllic, amorous union of the newlyweds rather than the ravishment. Zephyr deftly approaches Flora, his body borne aloft by transparent butterfly wings, and as he presses forward to kiss her, he places a flower—symbol both of their love and of the perpetual spring that it has occasioned—in her hair. Above the couple, cherubs scatter flowers, while in the foreground another putto knowingly binds together a nosegay, emblematic of the bond of love. There is an obvious echo of Correggio in the soft, feminine bodies of the god and goddess and in the sensual treatment of the theme, but perhaps even more strik-

ing is the manner in which the picture seems to forecast the mature Rococo style of Boucher. The picture documents an important aspect of both British taste and European style in the first half of the eighteenth century.

Bibliography: *Venetian Eighteenth-Century Painting*. Exh. cat., Thomas Agnew & Sons, Ltd., London, 1985, no. 1.

KC

GIOVANNI ANTONIO PELLEGRINI
Italian (Venice), 1675–1741

Bacchus and Ariadne

Oil on canvas, 46 × 50½" (116.8 × 128.3 cm). Gift of Mr. and Mrs. Eugene Victor Thaw. 1984.458

It was on the island of Dia or, according to later accounts, Naxos, that Bacchus found the beautiful Ariadne, who had been cruelly abandoned by her lover, Theseus. Struck by her beauty, the god married her. Ariadne enjoyed a great vogue in the eighteenth century. In London the season of 1733–34 saw the production of Nicola Porpora's *Arianna in Nasso* at Lincoln's Inn Fields and, a month later, that of Handel's rival *Arianna in Creta*. Not surprisingly, Pellegrini himself treated the subject on a number of occasions, for both his Continental and his British clientele (he worked in England between 1708 and 1713, and again in 1719). In the Museum's painting he has reduced the story to its essential elements. Bacchus, wearing in his hair the vine leaves that are his attribute, places a ring on the finger of the enraptured Ariadne. An expanse of sky and a glimpse of distant sea suffice for the setting. The subject is treated more as a love duet than as a full-blown narrative, and the emotions and gestures are drawn from the stage rather than from life. The picture seems to be a late work and was probably painted after the artist's return to Venice in 1730 following nearly a decade's activity outside Italy.

Unpublished

KC

VINCENT VAN GOGH
Dutch, 1853–1890

Peasant Woman Cooking Pancakes

Oil on canvas, 17⅛ × 15" (44.1 × 38.1 cm). Gift of Mr. and Mrs. Mortimer Hays. 1984.393

Van Gogh began to draw only in 1881, when he was twenty-seven years old. He was a quick learner, however, and in the succeeding three or four years he developed a mastery of technique that did not betray his late start or crude beginnings. Although his style underwent a rapid evolution throughout this period of apprenticeship, his deep commitment to portraying the lives of Dutch peasants and laborers remained constant. His dedication to this subject matter was itself a reflection of the religious conviction that earlier had driven him to attempt a career as an evangelist among coal miners. By September 1881 he had written his brother Theo, "Diggers, sowers, plowmen, men, women—these must I now unceasingly draw." Four years later he wrote that he still desired "nothing more than to put my roots deep in the country and paint the life of peasants."

Peasant Woman Cooking Pancakes was painted in Neunen in late spring 1885, presumably just after van Gogh completed *The Potato Eaters*, the largest painting he had created to that date and a work that he regarded thereafter as one of his most successful and significant. Our painting shares a great deal

with *The Potato Eaters*: it is painted in the same restricted palette of dark tones that reminded the artist of "green soap" or of a "good dusty potato, unpeeled, of course"; it displays the coarse facture and blocky drawing of the larger painting; and the subject is obviously drawn from the same world. The closest link between our *Peasant Woman* and van Gogh's masterpiece, however, is the persuasiveness with which both scenes have been realized. One can almost feel and smell the smoke in the Museum's picture, and in this respect it conforms precisely to the intentions of the artist, who wrote: "I myself am convinced that in the long run to portray the peasants in their coarseness gives better results than introducing conventional sweetness. If a peasant painting smells of bacon, smoke, potato steam, very well, that's not unhealthy; if a stable smells of manure, alright, that's why it's a stable."

Bibliography: Vanbeselaere, W. *De Hollandsche period (1880–1885) in het werk van Vincent van Gogh*. Amsterdam and Antwerp, 1937, pp. 300, 416; La Faille, J.-B. de. *The Works of Vincent van Gogh: His Paintings and Drawings*. New York, 1970, p. 99, no. 176 (ill.).

GT

DRAWINGS

PERINO DEL VAGA (Piero Buonaccorsi)
Italian, 1501–1547

Alexander Cutting the Gordian Knot

Pen and brown ink, gray wash, heightened with white, squared in black chalk, 7½ × 4⅜" (19 × 11.2 cm). Harry G. Sperling Fund. 1984.413

Piero Buonaccorsi, known as Perino del Vaga, was one of Raphael's most talented and influential followers. In 1545 Pope Paul III placed him in charge of the decoration of the Sala Paolina in the Castel Sant'Angelo in Rome. This project, Perino's last, was among the most prestigious commissions of his distinguished career and occupied him until his death in 1547 at the age of forty-six.

The frescoed walls of the Sala Paolina are dominated by five monumental scenes from the life of Alexander the Great painted in shades of brown to simulate antique reliefs. One of these represents Alexander's visit to the temple of Zeus in Gordium wherein was enshrined a chariot sacred to the Phrygians. Legend held that the man who could untie the knot that secured the chariot yoke would conquer Asia. Rather than attempting to unravel the knot, Alexander simply cut it with his sword.

This year the Department of Drawings has had the good fortune to acquire a newly discovered preparatory study by Perino for *Alexander Cutting the Gordian Knot*. The drawing is a brilliant example of Perino's mature draughtsmanship. The refinement of handling, especially the application of lacelike white highlights, recalls Perino's designs for engraved rock-crystal plaques produced in the late 1530s. This delicacy of finish and the relatively small size of the sheet belie the intended use of the composition. It is only in the imposing proportions of the robust figures that one has an inkling of the grand scale of the finished fresco.

The drawing differs from the fresco in one major respect: in the painting, another soldier was added at the left, expanding the composition and dissipating the concentrated energy of Perino's original design. The fresco may in fact have been completed by Pellegrino Tibaldi, who succeeded Perino as supervisor of the work in the Sala Paolina. Because many questions of attribution surround the project—which involved many assistants and was left unfinished at Perino's death—our preparatory study is an important document, one that gives further evidence of Perino's decisive role in the conception of the scheme.

The monochromatic palette of the Alexander scenes in the Sala Paolina contrasts markedly with the natural coloring of the allegorical female figures in niches painted beside them on the long walls of the room. A preparatory drawing has survived for only one of the four Virtues personified by these graceful female figures. That drawing, Perino's beautiful pen-and-wash study for the figure of Prudence, has been in the Museum's collection since 1964 (64.179). In the Sala Paolina the figure of Prudence appears immediately to the right of the feigned relief representing Alexander cutting the Gordian knot.

LT

NICOLAS ROBERT
French, 1614–1685

Parrots

Red chalk, 8⅞ × 7⅝" (22.5 × 18.6 cm). Monogrammed (lower right, in pen and dark brown ink): NR. *Purchase, Mrs. Carl L. Selden Gift, in memory of Carl L. Selden. 1984.391*

Nicolas Robert was first employed by Louis XIII's younger brother Gaston d'Orléans to record his collection of plants and animals at Blois in a series of gouache drawings on vellum (*vélin*) that were later known as the *Vélins du roy*. When Louis XIV inherited his uncle's collections in 1660, these drawings were transferred to Paris, and in 1664 Robert was named *peintre ordinaire du roy pour la miniature*. In the course of the next twenty years, he added to the *Vélins* and produced many remarkable engravings of animals and plants.

The parrots in this beautifully preserved red-chalk drawing on paper were probably studied at the king's extensive menagerie at Versailles. The work is a study for plate 26 in Robert's rare publication of 1673, *Diverses oiseaux dessignées et gravées d'après le naturel*. The engraved plate, in the same direction as the drawing, is titled *Psittacus Perrequets* [sic]. The drawing was acquired together with another, representing curlews and ducks, that also bears the artist's monogram.

HBM

Entries by Helen B. Mules, *Assistant Curator;* Lawrence Turčić, *Research Associate;* Gary Tinterow, *Assistant Curator, European Paintings*

EDGAR DEGAS
French, 1834–1917

Yves Gobillard-Morisot

Graphite, 13⅛ × 17⅜" (33.3 × 44 cm). Signed (lower left, in black crayon): Degas. *Jointly owned by The Metropolitan Museum of Art and John R. Gaines. 1985.48*

With the generous donation of this drawing, the Museum's collection now boasts all but one of the known studies related to Degas's *Portrait of Yves Gobillard-Morisot* (29.100.45). The group constitutes a nearly complete dossier—unparalleled in this country—of one of the artist's best-documented portraits of the 1860s.

Degas set to work on this drawing, the first of three, in the last weeks of May 1869, during Yves's brief stay with her parents in Paris. She wrote of it to her sister Berthe in June: "The drawing that M. Degas made of me in the last two days [of her stay] in Paris is really very pretty, both true to life and delicate. No wonder he could not detach himself from his work. [But] I doubt that he can transfer it onto canvas without spoiling it." Degas did of course transfer it without spoiling it, by means of a careful tracing, substantially reworked and lightly squared, in black crayon on thin paper, which the Museum acquired last year (1984.76). Just before Yves left, Degas also completed a highly finished pastel of her in profile, where he established the green and brown tonality of what would be the final painting. (This pastel came to the Museum in the Payson bequest [1976.201.8].) Sometime later he returned to the Morisot house on the rue Franklin "to draw a corner of the garden," as Yves put it. This corner is glimpsed in the third and last drawing, now in the Cabinet des Dessins at the Louvre (inv. no. RF 29881). It bears what would appear to be a faint copy of the seated figure from the second drawing, with additions of quite specific details of the architecture of the room in which she sat; the mirror at right that reflects windows and draperies; and the room and garden beyond the open door at left.

In the painting, Degas adopted, virtually line for line, the pose he established here in the first sketch, with one significant exception. Yves's head is rendered in this drawing almost full-face, in a painstakingly realistic manner not unlike that of Ingres's portrait drawings, but with an almost brutal frankness that is unique to Degas. He may have found her stare too direct, however, since he penciled in at left an alternative three-quarter profile. In the second drawing he turned Yves's face completely to the right in full profile and abstracted her gaze; it was this more flattering expression that he drew in the painting. The original pose of this drawing nevertheless haunted Degas for several years, until he was finally able to use it in the portrait of Mme René de Gas that he painted in New Orleans in 1873.

Bibliography: Lemoisne, P. A. *Degas et son oeuvre*. Paris, 1946, vol. 2, p. 110; Burroughs, Louise. "Degas Paints a Portrait." *Metropolitan Museum of Art Bulletin* 21, no. 5 (1963): 169–72.

GT

PRINTS AND PHOTOGRAPHS

PRINTS

ALBRECHT DÜRER
German, 1471–1528

The Men's Bath

Woodcut, 15⅜ × 11⅛" (39.1 × 28.2 cm). Paper watermarked with orb with cross and star (Meder 53). George Khuner Collection, Bequest of Marianne Khuner. 1984.1201.1

After his return from Venice about 1495, Dürer produced a large single-sheet woodcut called *The Men's Bath*. In the print four men and two male musicians are lounging in a stone basin under a shed at the edge of a village while they are watched by a young man. Representing the Four Humors, or Temperaments, the four men are said to be not quite true-to-life portraits of Dürer and his friends; it is generally believed that the melancholy man leaning on the pump is Dürer himself. The block was probably cut about 1496. This strong impression, printed shortly thereafter, shows no breaks, sponginess of line, or any other indication of wear on the wooden block. Fresh and clean, the print did not require any retouching by hand. The paper is watermarked with the orb with cross and star (Meder 53) found in paper that Dürer used for woodcuts from about 1497 to about 1523.

This superb impression of Dürer's masterful woodblock comes from the George Khuner Collection of German prints and books. Parts of that collection, including over two hundred other prints by Dürer, were donated to the Museum in 1968, 1975, and 1981; and seventy-six Italian and early German prints (thirty-one by Dürer) were received this year in the bequest of Mrs. George Khuner, who was for many years a devoted follower of the Museum's exhibitions, publications, and lecture programs.

Bibliography: Meder, Joseph. *Dürer-Katalog*. Vienna, 1932, pp. 247, 266; Panofsky, Erwin. *Albrecht Dürer*. Princeton, N.J., 1943, vol. 2, pp. 42, 348; Boon, K. G., and R. W. Scheller, eds. *Albrecht and Hans Dürer*. Vol. 7 of Hollstein, F. W. H. *German Engravings, Etchings and Woodcuts ca. 1400–1700*. Amsterdam, [1971].

JSB

GABRIEL DE SAINT-AUBIN
French, 1724–1780

A Conference of Lawyers

1776. Etching, second state, image 6⅞ × 4¾" (17.5 × 12.1 cm). Signed in the plate. Purchase, Derald H. and Janet Ruttenberg Gift. 1985.1014

Gabriel de Saint-Aubin was the eccentric, untidy, and unsociable member of a family of accomplished artisans, porcelain-painters, draughtsmen, and engravers. Lacking the patience to paint, he drew constantly and etched for his private pleasure. A keen observer of contemporary life, he delighted in the crowds that gathered in Parisian theaters, parks, shops, and coffeehouses. He also liked to allegorize by inventing his own symbolic groups.

Both allegorical and real figures are combined in Saint-Aubin's last dated etching, which presents an assembly of robed lawyers seated along a candle-lit table in a grand library identified as the Bibliothèque des Avocats, situated between Notre-Dame and the Seine. Over the lawyers' heads hovers an allegorical group dramatically illuminated from below and endowed with a presence as palpable as the judicial conference they are assigned to influence. The suspended female figures represent Justice, Eloquence, and naked Truth, who has overturned two urns of gibberish, which sweeps along Cunning and Excessive Liberty in its wake.

Entries by Colta Ives, *Curator in Charge;* Janet S. Byrne, *Curator;* Suzanne Boorsch, David W. Kiehl, *Associate Curators;* Wendy W. Belser, *Research Assistant*

Saint-Aubin's ability to compress excitement, tension, and a wealth of lively figures into a small picture is arrestingly displayed in this etching, which is visually and thematically related to his drawings of the same late period illustrating the Grande Chambre du Parlement and well-attended demonstrations of the Académie des Sciences.

Because they were done principally for the artist's own amusement, Gabriel de Saint-Aubin's prints are exceedingly rare. No other impression of this etching can be found in an American collection, and perhaps no more than five impressions exist of the second and final state of the print, in which hatching lines were added throughout to deepen shadows and accentuate light.

Bibliography: Dacier, Émile. *L'Oeuvre gravé de Gabriel de Saint-Aubin.* Paris, 1914, no. 48; Dacier, Emile. *Gabriel de Saint-Aubin: Peintre, dessinateur et graveur.* Paris and Brussels, 1929–31, no. 444.

CI

EDVARD MUNCH

Norwegian, 1863–1944

The Scream

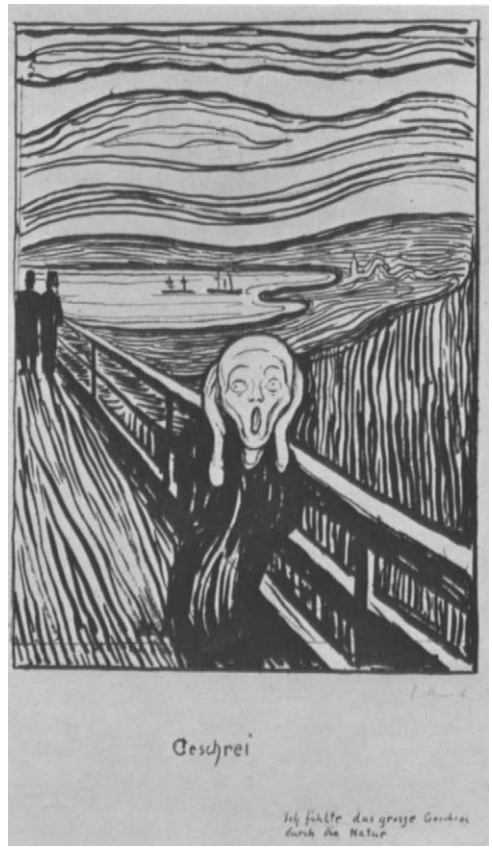
1895. Lithograph, Schiefler 32, sheet 20¼ × 15⅝" (51.4 × 39.7 cm). Bequest of Scofield Thayer, 1982. 1984.1203.1

The Scream presents one of the recurring images that haunt the paintings and prints of Edvard Munch. The artist has described the intensity of the occasion that inspired his lithograph: "I walked along the road with two friends. The sun went down—the sky was blood red—and I felt a breath of sadness—I stood still tired unto death—over the blue-black fjord and city lay blood and tongues of fire. My friends continued on—I remained—trembling from fear. I felt the great infinite scream through nature" (quoted in Prelinger, p. 39). The psychological impact of color is here translated into stark, pulsating black lines that intensify the terror of that moment.

The Scream is one of sixteen major lithographs, color woodcuts, and drypoints by Munch bequeathed to the Museum by Scofield Thayer (see p. 44). Until now the Museum's holdings of this important Norwegian artist were insignificant. The Thayer bequest, which includes over three hundred prints, also contains works by some of the German printmakers influenced by Munch and an outstanding group of forty-eight lithographs by the French artist Henri de Toulouse-Lautrec. Many of these prints were acquired on various European journeys in the 1910s and 1920s. It was on one of these trips that Mr. Thayer made the farsighted acquisition of the four published Bauhaus portfolios—containing works by Paul Klee, Lyonel Feininger, Oskar Schlemmer, Kurt Schwitters, Max Beckmann, E. L. Kirchner, Erich Heckel, and Marc Chagall—which are a significant addition to the Museum's collection.

Bibliography: Schiefler, Gustav. *Verzeichnis des graphischen Werks Edvard Munch bis 1906.* Berlin, 1907 (reprinted Oslo, 1974); Prelinger, Elizabeth. *Edvard Munch: Master Printmaker.* New York, 1983, p. 39.

DWK



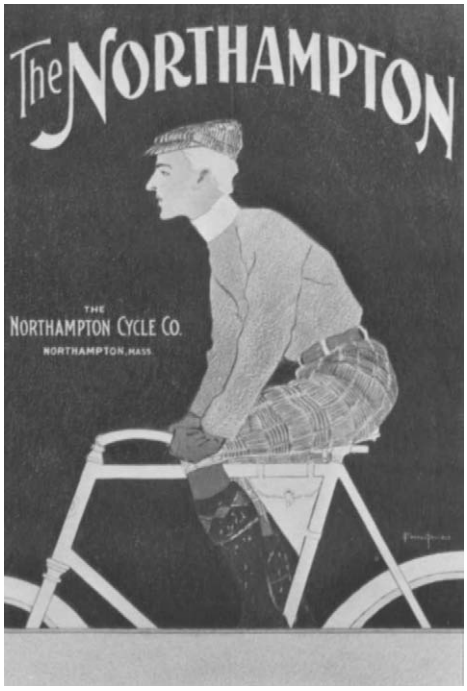
EDWARD PENFIELD

American, 1866–1925

The Northampton Cycle Company

Ca. 1895. Color lithograph, image 40 × 26⅜" (101.5 × 66.9 cm). The Leonard A. Lauder Collection of American Posters, Gift of Leonard A. Lauder. 1984.1202.120

During the 1890s, Edward Penfield designed posters for the American publisher Harper & Brothers and other companies. His posters, with boldly simplified figures frequently silhouetted against unspecific backgrounds, were avidly sought by collectors in America and in Europe. Penfield's posters for *Harper's Magazine,* distributed to magazine and



newspaper vendors, are now more common than this one for the Northampton Cycle Company. Examples of this bicycle poster in perfect condition are quite rare, and those without the local dealer's address added in the blank space at the bottom are even more uncommon. Penfield's familiarity with new advances in color printing is clearly evidenced in the crayonlike texture of much of the color and the subtle stippling in the flesh tones. There is nothing static about this image: Penfield has used design and technology to great advantage for selling the Northampton bicycle to the American consumer of the late nineteenth century.

While Edward Penfield was perhaps the finest poster designer in America, some of his colleagues are perhaps better known today. Leonard A. Lauder's generous gift of 160 American posters of the 1890s contains many excellent impressions of art nouveau style by Will Bradley, Ethel Reed, and especially Louis Rhead; the well-known early posters of Maxfield Parrish and Joseph Christian Leyendecker; the haunting poster designed by Alice Russell Glenny for the Buffalo *Courier* Women's Edition; and the block-printed posters of the Californian Florence Lundberg. With this major gift, the Metropolitan's collection of American posters is greatly enriched and becomes an important resource for study in this area.

Bibliography: Rennert, Jack. *100 Years of Bicycle Posters*. New York, 1973, no. 69; Gibson, David. *Designed to Persuade: The Graphic Art of Edward Penfield*. Exh. cat., Hudson River Museum, Yonkers, N.Y., 1984.

DWK

JIM DINE

American, b. 1935

Self-Portrait (with Green)

1978–79. Monotype in oil paint, plate 28 × 21¾" (71.1 × 55.2 cm). Gift of Nelson Blitz, Jr. 1984.1195

Against the disturbing green background of Jim Dine's self-portrait, an immense balding head looms. The pupil of Dine's left eye is askew, his left ear is higher than his right, and his mouth shows an odd expression, possibly belligerent or defensive. The skin is natural-looking, if pale; only the ears and right temple have a deeper color. The clothing is black and the background an ugly green: it is the face that draws the viewer's attention.

The size of the head is colossal; if the figure were whole, the body would be twelve feet high. Size alone, however, does not account for the impact of the work; the print's commanding presence comes from the intensity and honesty of the portrayal.

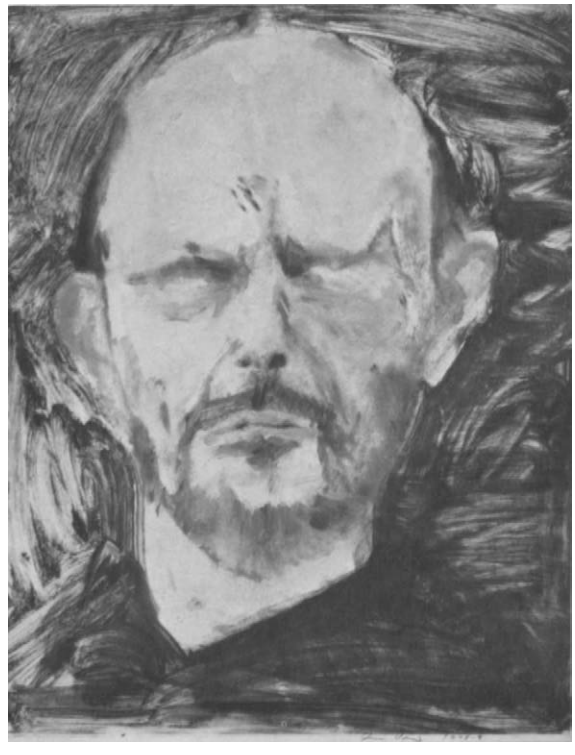
Before 1971, the images in Dine's "self-portraits" were inanimate stand-ins for the artist—the well-known bathrobes or paintbrushes, or the tools, remembered from his father's hardware store, that for many years formed a great part of Dine's personal iconography. Finally, in 1971, the flesh itself was depicted, in a series of nine small drypoints, which Dine reworked in etching four years later. He produced his first monotype in the summer of 1978, and among some fifty made in the winter of 1978–79 were the Museum's recent acquisition and several other self-portraits, which were larger and more self-revealing than any previous ones.

A monotype is a unique impression of an image created on a flat, usually nonporous surface and transferred by printing onto paper. It is the print medium closest to painting, but the hardness of the surface on which the image is made allows the artist to wipe off and reapply ink or paint, thus affording a flexibility impossible in painting on canvas or in any other print medium. Monotype is also unlike other print media in that its results cannot be duplicated.

This self-portrait was included in the exhibition *The Painterly Print,* held at the Metropolitan in 1980. It is the first monotype by Dine to enter the Museum's collection, where his etchings, lithographs, paintings, and drawings—six of which were given to the Metropolitan by the artist this year—are already represented.

Bibliography: *The Painterly Print: Monotypes from the Seventeenth to the Twentieth Century.* Exh. cat., Metropolitan Museum of Art, New York, 1980, no. 106.

SB



PHOTOGRAPHS

GEORGE A. TICE
American, b. 1938

Flowering Apple Tree, Middletown, New Jersey

1981. Gelatin silver photograph with selenium toning on Brovira paper, printed 1982, 10 7/16 × 13 1/4" (26.6 × 33.7 cm). Gift of Mr. and Mrs. Robert J. Massar, in memory of Lee Witkin. 1984.1184

The original mandate that sent American landscape photographers to chart the remote and spectacular western terrain has been replaced in our time by a need to examine on home ground the consequences of man's development of this continent. A native and lifelong resident of New Jersey, George Tice has found his principal subject in the industrial cities of the Garden State. Along their edges, in neglected pockets of suburbanized nature, wilderness reclaims lost territory.

The present image, which continues a well-known series of trees begun in 1964, is deceptively simple in style and content. Tice gives shape to the profusion of vegetation filling the frame by making a circular burst of white apple blossoms its central focal point. The appeal of the photograph owes much to the exquisite beauty of the print itself: its pale silvery tonality, enhanced by the subtle coloring of a final bath of selenium; its surface luminosity; its abundance of precisely rendered detail.

During a career spanning more than three decades, Tice has achieved a national reputation as a master printmaker and teacher, in particular for his revival of the obsolete platinum and palladium printing processes in the 1970s. In the face of current widespread print manipulation and the explosion of color photography, Tice favors a classic, straightforward approach, the use of a large-format view camera, and black-and-white photography. His images are "a combination of what I saw and how I felt about it," uniting the camera's descriptive powers with a personal identification with his subject that reveals a "spare romanticism which seeks perfection and beauty—qualities so far from the mainstream of his times" (Witkin, [iv]). The result is a celebration not of the awesome grandeur of nature but rather of the quiet drama of springtime's arrival in a local woodland.

This gift serves as an exceptionally appropriate memorial to Tice's dealer, Lee D. Witkin, who in 1969 founded New York's Witkin Gallery—the first successful gallery devoted to photography—which he directed until his death in 1984. A close friend and favorite photographer of Witkin, Tice supported the venture of bringing photography to the attention of the buying public, and his work appeared in the inaugural group show and in many subsequent exhibitions. Witkin testified, "Without George's generous help, his patience and caring, it's a pretty good bet there would be no Witkin Gallery." (Witkin [v]). An early Tice tree, *Tree No. 15,* which appeared in the background of the sign Tice made for the original entranceway, became the gallery's symbol. Shortly after making *Flowering Apple Tree,* Tice presented an early print to Witkin for his birthday.

The first photograph by Tice to enter the collection since 1972, the year the Metropolitan presented a one-man exhibition of his work, *Flowering Apple Tree* joins a group of images from his photographic portrait of Paterson, New Jersey, the subject of that show.

Bibliography: Tice, George A. *Paterson.* New Brunswick, N.J., 1972; Tice, George A. *Urban Landscapes: A New Jersey Portrait.* New Brunswick, N.J., 1975; Witkin, Lee D. Introduction to *George A. Tice/Photographs/1953–1973.* New Brunswick, N.J., 1975; *Urban Romantic: The Photographs of George Tice.* Boston, 1982.

WWB

MUSICAL INSTRUMENTS

GIACOMO ERTEL
Italian (Rome)

Guitar

17th century. Wood and various other materials, overall length 35¾" (90.7 cm). Purchase, Rogers Fund, Mrs. Peter Nicholas, University of Chicago Club of New York, Mrs. Henry J. Heinz II and Lowell S. Smith and Sally Sanford Gifts, The Crosby Brown Collection of Musical Instruments, by exchange, and funds from various donors. 1984.225

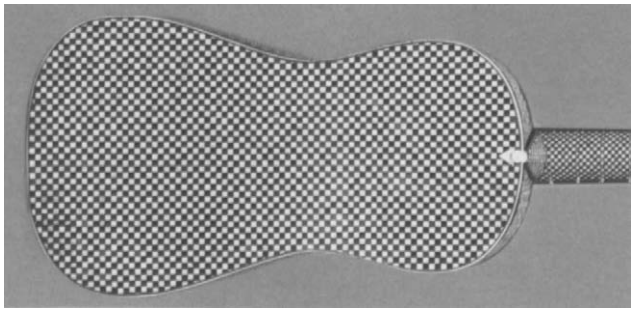
This extraordinary guitar ranks as one of the most handsome in the Museum's collection. It has been attributed to Giacomo (Jacob) Ertel, an expatriate Swabian luthier associated with the workshop of Johann Endres in Rome, through comparison with a very similar instrument bearing Ertel's label in the Tiroler Landesmuseum Ferdinandeum, Innsbruck. No other instruments by Ertel are known.

This guitar is of extremely delicate construction, with very thin sides and a back composed of hundreds of square inlays over veneer or parchment backing. The inlay, of ebony, translucent bone, and fruitwood, forms symmetrical geometric patterns that seem to rearrange themselves before the viewer's eyes, an effect familiar from "op" art. The sides and neck are bound by ebony and ivory strips. The spruce top and fingerboard are ornamented with mother-of-pearl designs set in black mastic at the borders and in ebony on the fingerboard and head. The sunken rosette of parchment is a replacement. Instead of the modern guitar's six strings, this Baroque instrument has five pairs of gut strings tuned in unisons or octaves.

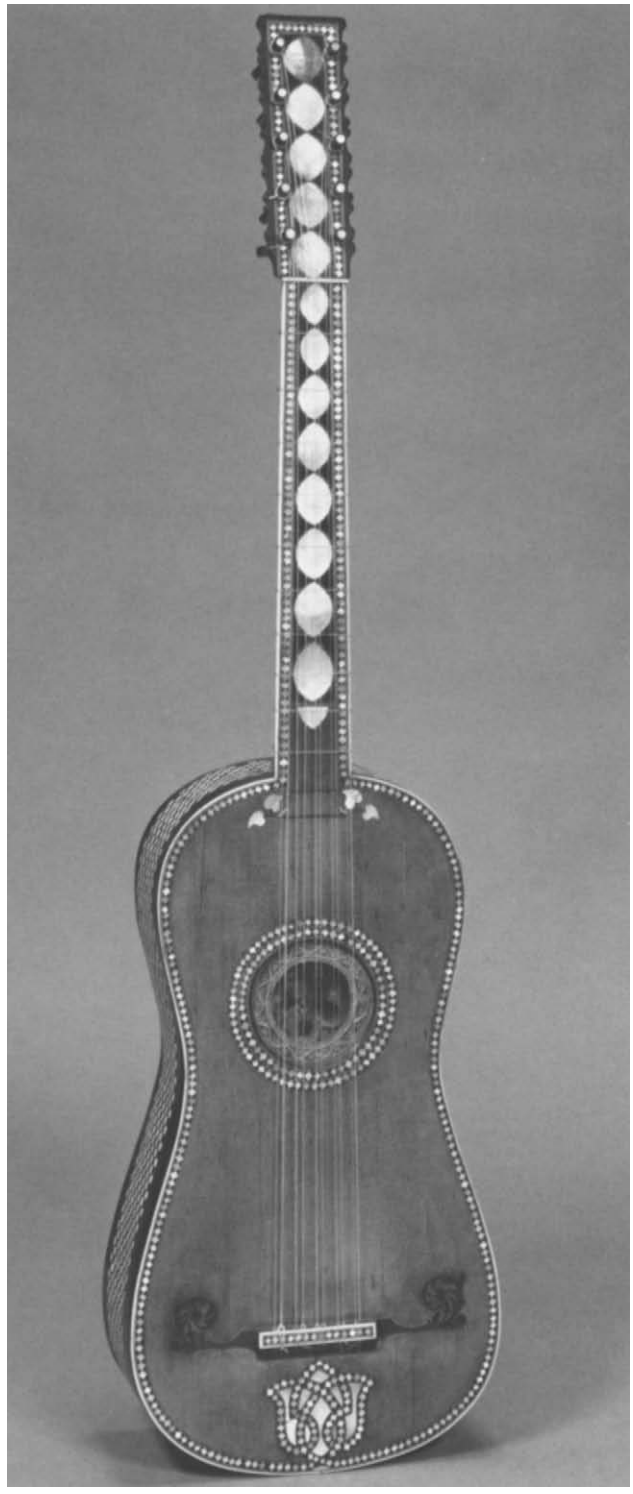
In the seventeenth century guitars often accompanied singers in musical comedies. Beautifully decorated guitars were particularly popular at musical entertainments for Louis XIV, who adored the instrument and bestowed his prestige upon it. The Museum's new acquisition most likely also found use in aristocratic circles. Considering the guitar's delicacy, its state of preservation is remarkable.

Bibliography: Layer, Adolph. *Die Allgäuer Lauten- und Geigenmacher.* Augsburg, 1978, p. 123.

Entry by Laurence Libin, *Curator*



Detail of back, 1984.225



COSTUME INSTITUTE

Man's Coat

English, ca. 1735. Brown camlet, trimmed with self-fabric buttons, length at center back 40½" (102.9 cm). Purchase, Irene Lewisohn Trust Gift. 1984.273

In the eighteenth century the English country gentleman's predilection for clothing that accommodated his love of sport led to a rejection of the elaborate silks and laces of the French court fashion in favor of a simple, practical style for both town and country wear. The brown camlet coat recently acquired by the Costume Institute is a rare and excellent example of this style—ubiquitous in the landscape and interiors painted in England during the mid-eighteenth century. In the Metropolitan's painting by Charles Philips (1708–1747), *The Strong Family,* 1732 (44.159)—which has an interior setting—three of the men wear brown coats of a cut similar to that of our recent acquisition. Among the group depicted outdoors in Arthur Davis's (1712–1787) *Robert Gwillym of Atherton and His Family,* ca. 1745–47 (Paul Mellon Collection, Yale Center for British Art, New Haven, Conn.) are three men who likewise wear the popular brown coats, one of which is very nearly the color and cut of the Museum's garment.

As men's eighteenth-century fashion evolved, the English country style was adopted widely for its practicality and versatility. By the beginning of the nineteenth century, the dandy Beau Brummell could look to the tradition of English country clothes, with their excellent textiles, skillful tailoring, and practical, conservative style, to find the basis for his own sartorial decrees—which to this day affect the clothing choices available to men and women.

JLD

Court Suit *à la Disposition*

French, 1804–14. Blue velvet embroidered in gold thread in a palmette pattern trimmed with applied gold paillettes; fifteen pieces, right front panel (illustrated) length 45½" (114.2 cm). Gift of Mary Tavener Holmes. 1984.591.a–o

The Costume Institute's collection of Napoleonic dress was greatly enriched this year by Mary Tavener Holmes's gift of a man's court suit *à la disposition* (unassembled). The suit, the official uniform of a French senator, was designed by the miniaturist Jean-Baptiste Isabey for the coronation of

Entries by Jean L. Druesedow, *Associate Curator in Charge;* Paul M. Ettesvold, *Associate Curator;* Anne Schirrmeister, *Assistant Curator*

Emperor Napoleon I in 1804. According to the information published by Charles Percier and Pierre-François-Léonard Fontaine in *Le Sacre de S.M. l'Empereur Napoléon* (Paris, after 1804; reprinted in Frédéric Masson, *Livre du Sacre de l'Empereur Napoléon*, Paris, 1908, pl. 25), the uniform was to consist of a shoulder cape, formal coat, and knee breeches of blue velvet trimmed with gold metallic embroidery and lined in white silk. The shoulder cape, which was knee length, had borders of embroidered cloth of gold. The belt of the gold court sword was hidden by a broad, white silk sash ending in gold metallic tassels that was wrapped several times around the waist and tied on the left hip in a large bow. The costume was completed by a white lace cravat, white silk stockings, and a black felt bicorne hat, trimmed with gold braid and extravagant white ostrich plumes.

The gift includes fourteen separate pieces of the formal coat, among them the one illustrated here: the entire right front panel, embroidered in a pattern of palmettes and volutes that reflects Isabey's archaeological taste. There is also a completed waistcoat of cloth of gold trimmed with the same gold spangles in a grid-and-palmette design. The waistcoat is not visible in the engraving in *Le Sacre de S.M. l'Empereur Napoléon,* but it does appear in the watercolor illustrations for Hoffman's *Costumes des dignitaires de l'Empire* in the Département des Estampes et de la Photographie, Bibliothèque Nationale, Paris.

By imperial decree, this uniform was restricted to the eighty-four members of the senate, to the princes of the Empire and of the imperial family, and to the emperor himself. It should be noted that the senate had played an important part in the dynastic ambitions of Napoleon. After much prodding by the first consul, the senate passed the proposal of the tribune Curèe that Napoleon be declared emperor and that the throne be made hereditary in his family; on May 18, 1804 (le 28 floréal, an XII), the senate went as a body to the Château de Saint-Cloud to inform Napoleon of its decision. The senators were escorted by a regiment of dragoon guards and a military band, eliciting the contemporary observation that they resembled a Mardi Gras procession.

Shortly thereafter, the preparations for the coronation were started under the supervision of the comte Louis-Philippe de Ségur, an aristocrat who had been a diplomat in several European courts. It was Rémusat, the first chamberlain, however, who gave the orders to the embroiderers, couturiers, and tailors for the hundreds of costumes needed for the ceremonies. The inspector Regnaud de Saint-Jean-d'Angely wrote that "the workers had a grand idea of their importance, above all at this moment, and are little disposed to work and need to be put in their place" (Masson, p. 77). To have ensured that everything would be completed in the few months allotted for this work, Rémusat must have been both persuasive and diplomatic.

PME

Detail (label), 1984.580.2

Man's Top Hat

French, ca. 1820. Natural straw trimmed with striped silk faille, height of crown 7¾" (19.1 cm). Gift of Michael E. Lane. 1984.580.2

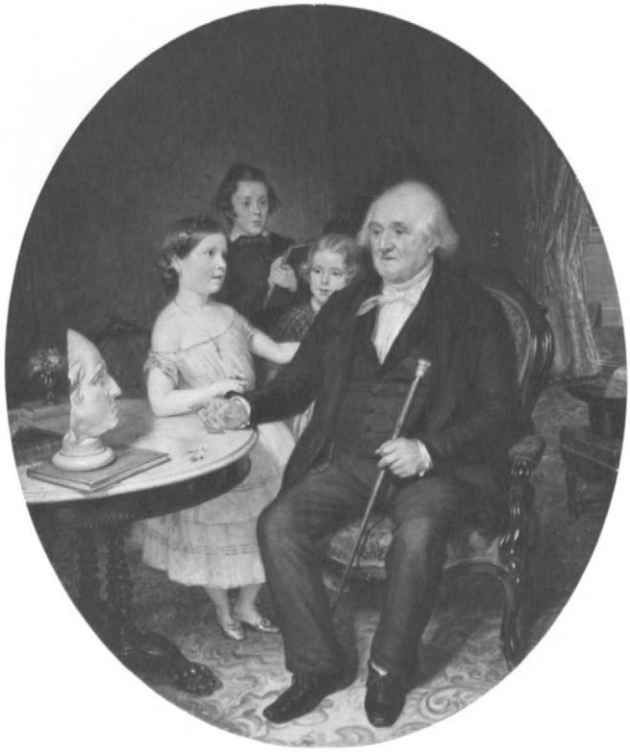
Top hats such as the one pictured here were essential accessories of the well-dressed man's wardrobe throughout the nineteenth century. The style developed at the end of the eighteenth century in London and Paris, and soon spread throughout the provinces and countryside. By mid-century the top hat had changed from fashion to symbol, and indoors or out, a bourgeois gentleman was virtually never without his top hat, either tucked under his arm or worn on his head. The true test of a gentleman's manners came to be the graceful and appropriate management of his top hat.

In the collection of the Costume Institute are a number of nineteenth- and twentieth-century top hats of brown or black beaver felt and silk. Our recent acquisition is especially rare because it is made of fine natural straw. In costume, straw is a material traditionally associated with rural life, and straw versions of the top hat were worn during summer in casual country settings for riding, hunting, promenading, and even playing cricket. These straw hats were made only at the beginning of the nineteenth century and only occasionally; the fashion never became widespread, perhaps because of the fragility of the materials, and very few of the hats have survived.

The interior label (left) states that this top hat was sold by a haberdasher named Monsieur Melin in Poitiers, the capital city of the Vienne, "a la source des Chapeaux de bons Gout." The label shows a country gentleman holding the two attributes of bourgeois respectability: his umbrella and his top hat. Our top hat has curved sides and brim in a style then called Anglesea, after the marquis d'Anglesea, the trendsetter who popularized the style (Henry Melton, *Hints on Hats. Adapted to the Heads of the People.*, London, 1865, p. 37). With its gleaming patina, its balanced proportions and feminine curves, and the elegant understatement of its silk-faille hatband, this straw top hat underscores the principles of luxury and refinement epitomized by Beau Brummell in the 1820s.

AS

AMERICAN PAINTINGS AND SCULPTURE



WILLIAM SIDNEY MOUNT
American, 1807–1868

Great-Grandfather's Tale of the Revolution—A Portrait of Reverend Zachariah Greene

1852. Oil on canvas, oval, 24 × 20" (61 × 50.8 cm). Purchase, Morris K. Jesup and Maria DeWitt Jesup Funds, Gift of George I. Seney and Bequest of Vera Ruth Miller, by exchange, and Gift of Anita Pohndorff Yates, in memory of her father, F. G. Pohndorff. 1984.192

In 1852 the wealthy New York businessman Jacob Thuthill Vanderhoof commissioned William Sidney Mount of Setauket, Long Island—now generally considered to be one of America's greatest genre painters—to produce a group portrait of his three children together with their maternal great-grandfather, the Reverend Zachariah Greene, then ninety-two years old. Vanderhoof's choice of Mount, who at that time was already well known for his appealing scenes of everyday life in Long Island, could not have been wiser. Of all New York painters working at the time, Mount was the one ideally suited to turn a portrait commission of this type into a spirited domestic scene full of animation and meaning.

Mount knew his principal subject well. Something of a legendary figure in Setauket, where he was pastor of the First Presbyterian Church from 1797 until his death in 1858, Greene ministered to three generations of Mount's family and had even married the artist's parents. Mount held Greene in great respect, and in a series of autobiographical notes of 1854 in which he discussed many of his works, he admiringly described the minister as follows:

> Mr. Greene is now in the ninety-fourth year of his age—he has five fingers and a thumb on each hand, and six toes on each foot. The venerable man is remarkable in several respects. He was a soldier in the Revolution, an intimate friend of Geo. Washington, and one of the party who took down the equestrian statue of George III in Bowling Green (New York City). He was twice wounded at the battle of White Marsh, near Philadelphia, and at the battle of White Plains. He afterwards entered the ministry, and became "a soldier of the cross," and has preached in Setauket—town of Brookhaven, Long Island—fifty-two years. His intellect is still active, and his memory unimpaired. (Quoted in Alfred Frankenstein, *William Sidney Mount*, New York, 1975, p. 32)

Greene believed firmly in America's liberty, in the greatness of the founding fathers, and in the grand destiny of the nation. Like Mount, he also believed that the Union must never be dissolved. By all accounts, he relished talking about his Revolutionary War experiences and always laced his tales with a healthy dose of old-fashioned patriotism.

As confirmed by the painting's title, used when the canvas was exhibited at the National Academy of Design in 1852, it is in the midst of one such lesson in patriotism that the painter represented the characters of his portrait. The minister points to a plaster reproduction of Jean-Antoine Houdon's famous portrait of Washington as the children, Mary Elizabeth, Henry Thompson, and Harriet Louise Vanderhoof, listen in rapt attention. Henry, realizing the momentousness of the occasion, takes notes for posterity. Through easily noticed clues, Mount hints at Greene's Unionist sympathies. A copy of the *New York Times*, the recently established pro-Union newspaper, is rolled up inside his hat on the stool to the right, while closer to the center the silver-handled wooden cane is prominently displayed. As his biographer dramatically records, Greene repeatedly and forcibly struck the floor with his cane whenever he admonished his listeners to "Take care of the Union! Take care of the Union!"

Although Greene lived in Setauket, the carefully depicted interior is almost certainly the parlor of the Vanderhoof residence at 55 Seventh Street in New York City. The detailed rendition of the tapestry velvet rug, of the fabrics used for upholstery and drapery, and of the various pieces of furniture indicates that this is a fairly accurate record of the up-to-date furnishings of the Vanderhoof parlor.

Entries by Doreen B. Burke, *Associate Curator;* Oswaldo Rodriguez Roque, *Associate Curator, American Decorative Arts*

In addition to its other merits, the portrait is thus a valuable document of American taste in interior decoration in the pre–Civil War period. It descended within the family of Mary Elizabeth Vanderhoof until its acquisition by the Metropolitan.

ORR

JEROME THOMPSON
American, 1814–1886

The Song of the Waters

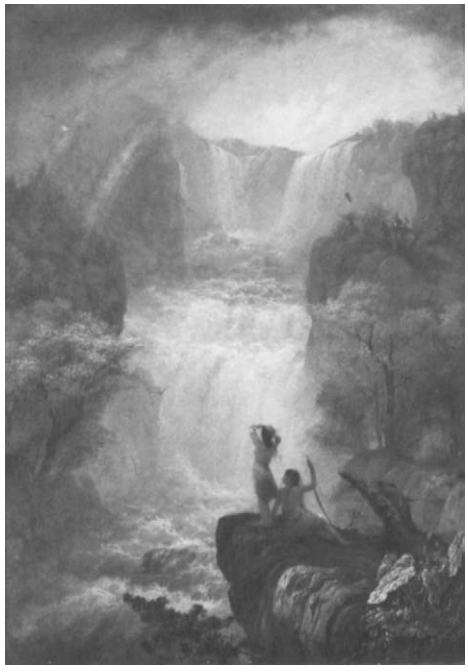
Oil on canvas, 44 × 30" (111.8 × 91.4 cm). Signed and dated (lower right corner): Jerome Thompson / 1878. *Gift of Madeleine T. Edmonds. 1984.252.2*

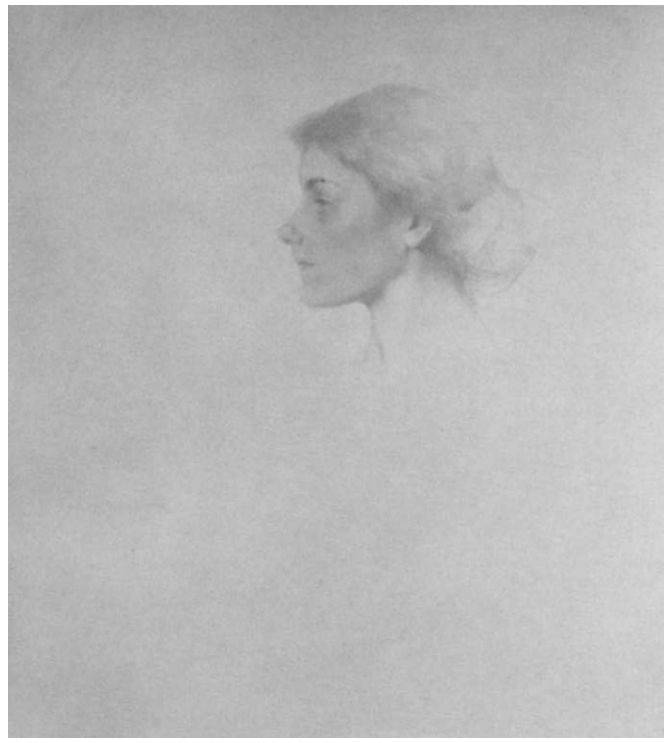
In his time Jerome Thompson was widely admired for his works combining landscape and figure painting. He made a specialty of such pictures, frequently executed on a large scale, and produced them all his life.

In 1860 or 1861 Thompson traveled from the East Coast to Minnesota, probably to visit his sister, who had become a missionary to the Ojibwa Indian tribe. Sometime after his arrival he bought a farm in Crystal, Minnesota, not far from Saint Paul. Although after 1871 he left the operation of the farm to his son, Thompson appears to have been a frequent visitor there until his death in 1886.

Proximity to the Ojibwa and to the sites described in their myths and legends probably led Thompson to Henry Wadsworth Longfellow's *Song of Hiawatha*, first published in 1855, as a potential source of subject matter for his paintings. Longfellow had himself exploited Ojibwa mythology in writing the highly popular poem, and Thompson must have felt that, as a landscape-cum-genre painter familiar with the territory, he was in a unique position to portray the many picturesque scenes described in *Hiawatha*. His familiarity with the Indian lore, however, also led Thompson to paint works that, like this one, are more related to the substratum of Longfellow's poem than to the poem itself. Here, two Indian maidens, one standing and one reclining, have been placed on a rocky outcropping before the famous Minnehaha Falls.

ORR





THOMAS W. DEWING
American, 1851–1938

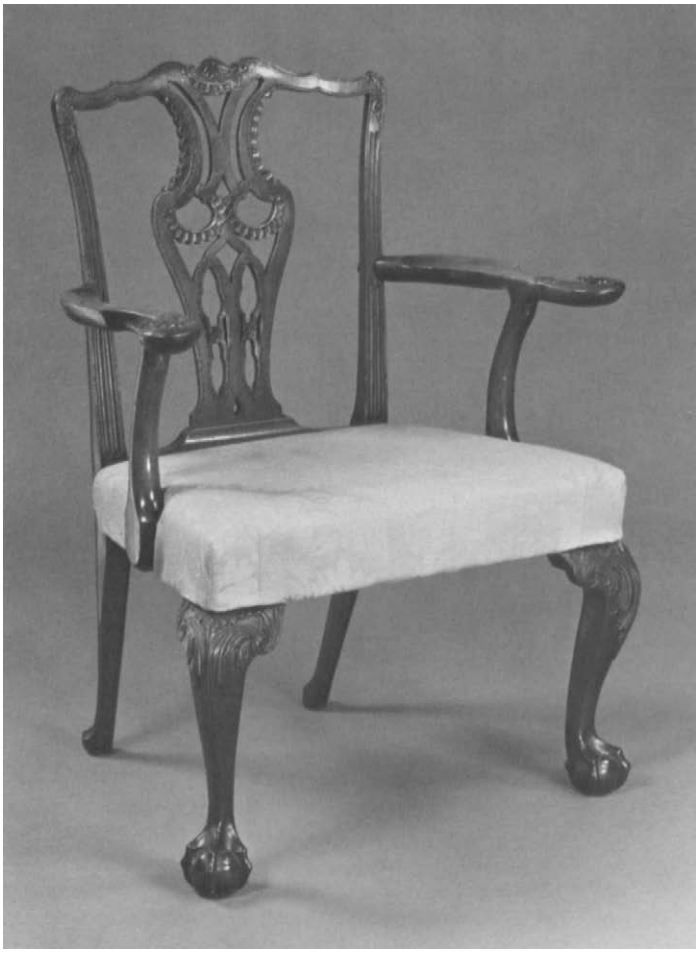
Portrait of a Woman

Silverpoint, 21½ × 18⅞" (54.6 × 47.9 cm) (sight). Purchase, Bequests of Eliza W. Howland, Collis P. Huntington, Vera Ruth Miller, Lizzie P. Bliss, Egbert Guernsey Rankin, and George D. Pratt, by exchange; Gifts of George I. Seney, Mrs. George Langdon Jewett, A. W. Bahr, Allison V. Armour, E. Everett Dickinson, Jr., J. Pierpont Morgan, John G. Agar, and George A. Hearn, by exchange; and Vain and Harry Fish Foundation, Inc. 1984.345

Silverpoint, a medium popular during the Italian Renaissance, enjoyed a revival in Europe around 1890 and in America during the second decade of the twentieth century. Only two American artists, Thomas Dewing and a minor figure named Becker, are known to have used this medium before 1900. Of the fifty drawings in silverpoint that Dewing is believed to have executed, only a dozen are known today. He took up the medium around 1894, the same time he began working in pastel; it is not known when he ceased using silverpoint, although a group of his drawings in this medium were included in his one-man show at the Corcoran Gallery of Art, Washington, D.C., in 1924. *Portrait of a Woman* is distinguished by its large scale and fine quality, but its style and subject are typical of Dewing's work in this difficult medium. Delicate diagonal lines, reinforced by cross-hatching, are used to represent the strongly shaded forms of the model's face. The sitter is shown in profile, accentuating her contemplative mood. The seemingly unfinished appearance of the image, placed asymmetrically in the upper right-hand corner of the paper, is calculated; the void created by the blank white support focuses our attention on the artist's sensitive portrait.

DBB

AMERICAN DECORATIVE ARTS



Armchair

New York City, ca. 1770. Mahogany and oak, height 39½" (100.3 cm), width 30" (76.2 cm), depth 23½" (59.7 cm). Bequest of Barbara Bradley Manice. 1984.287

The most elaborate of all New York Chippendale chairs are those with a "gothic" pattern of piercing in the splat, and the only known armchair of this type has recently entered the Museum's collection. It joins seven side chairs from the same set that have long been on view in the Verplanck and Van Rensselaer rooms of The American Wing. All were passed down from Samuel Verplanck (1739–1820), a prominent New York Whig, or his son Daniel Crommelin Verplanck (1762–1834). The eight chairs, all structurally identical, are clearly products of one workshop. On two of the side chairs, however, the carving is by a hand different from that of the armchair and the other side chairs. Apparently the original maker employed another carver to enlarge the set at a subsequent date.

The armchair, which retains a fine and lustrous finish, is shown here with a seat cover of a pumpkin-colored wool damask, a reproduction of an eighteenth-century fabric that belonged to the Verplanck family. An important example of eighteenth-century American craftsmanship in its own right, the chair also enriches the uniquely comprehensive representation at the Museum of the Verplanck family's colonial furnishings.

MHH

Entries by Morrison H. Heckscher, *Curator;* Oswaldo Rodriguez Roque, R. Craig Miller, *Associate Curators;* Alice Cooney Frelinghuysen, *Assistant Curator;* Amelia Peck, *Curatorial Assistant*

Side Chair

New Jersey, 1780–1810. Maple (?), rush seat, height 41½" (105.4 cm), width 20⅝" (52.4 cm), depth 15½" (39.4 cm). Gift of Mr. and Mrs. Samuel Schwartz. 1984.326.1

Turned chairs with rush seats were among the least expensive and most commonplace of seating furniture in America during the late colonial and early Federal periods (1750–1825). Rarely do they have the playful elegance of this example, which is said to have descended in the Cole family of Whippany, New Jersey (not far from Morristown). The crest rail is wrought in the shape of a hat brim; the bulbous splat repeats the clean curves of the front legs, which end in tiny saucers. With its original paint (red on the wood and white on the rush), this chair is a notable addition to The American Wing's small collection of folk masterpieces.

MHH

Punch Bowl

Chinese, made for the American market, ca. 1790. Hard-paste porcelain, diameter 16" (40.6 cm). Gift of Lucille S. Pfeffer. 1984.449

This magnificent punch bowl is one of the most important examples known of China-trade porcelain made for the American market. It is decorated in grisaille with an exact reproduction of the membership certificate issued to Ebenezer Stevens (1751–1823) in 1785 by the Society of the Cincinnati. The text, which expresses some of the ideals of the order, reads:

> Be it known that Ebenezer Stevens, Lieutenant Colonel of the late 2nd Regiment of Artillery is a member of the Society of the Cincinnati instituted by the Officers of the American Army at the Period of its Dissolution as well to commemorate the great Event which gave Independence to North America as for the laudable Purpose of inculcating the Duty of laying down in Peace Arms assumed for public Defense and of uniting in Acts of brotherly Affection and Bonds of perpetual Friendship the Members constituting the same.

To the left of the inscription the Angel of Fame is depicted holding the seal of the society. To the right, the figure of Liberty as Cincinnatus holds the American flag. Bolts of lightning emanate from the American eagle to repel the lion, emblematic of Great Britain, and the figure of Britannia. These details replicate the elaborate original certificate, engraved by Robert Scott of Philadelphia, that was issued to each member of the order. The badge of the society and a harbor scene, which were above and below the inscription on the certificate, have here been transposed to the opposite side of the bowl. Stevens's initials in a pseudo-armorial shield are depicted inside the bowl. Because of early breaks in the bowl, the rim and foot are held by a decorative silver-gilt band, dating to the early nineteenth century.

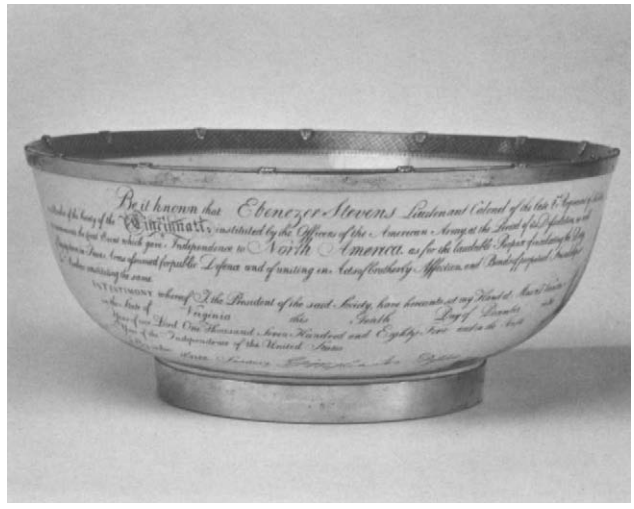
This bowl can be added to the thirteen known porcelain services that were ordered for members of the order. The best known—two indistinguishable services owned by George Washington and Henry Lee—were ordered in 1785 by Major Samuel Shaw, then supercargo on the *Empress of China,* the first American ship to enter trade with China.

There is no record of the date when the Stevens punch bowl was ordered. It is said to be one of a number of such bowls that Colonel Stevens, who was owner or part-owner of several ships trading to Canton, ordered for himself and his friends. Only one, however—that made for Colonel Richard Varick—is known. It also depicts the full membership certificate of the society (in this case the one issued to Varick), but its decoration is in brilliant polychrome and gilt. Although the Stevens bowl is perhaps less decorative than the colorful Varick bowl, its monochromatic painting and lettering are finer. It bears the rare signature of the artist Synchong, who was at the height of his reputation in Canton about 1800.

The bowl, on loan to the Metropolitan for many years, was given to the Museum by a direct descendant of Ebenezer Stevens. It seems fitting that the bowl was given in the year that marks the two-hundredth anniversary of America's trade with China. The quality of the painted decoration, the faithfulness to the original engraving, and the piece's historical significance combine to make this punch bowl one of the outstanding examples of China-trade porcelain for the American market.

Bibliography: Feller, John Quentin. "China Trade Porcelain Decorated with the Emblem of the Society of the Cincinnati." *Antiques* 118 (October 1980): 767; Feller, John Quentin. *The Society of the Cincinnati, 1783–1983.* Exh. cat., Peabody Museum of Salem, Salem, Mass., 1983, pp. 8–11, 21; Howard, David Sanctuary. *New York and the China Trade.* Exh. cat., New-York Historical Society, New York, 1984, p. 79.

ACF



Side Chair

Probably Philadelphia, 1815–35. Mahogany and poplar, height 33½" (85.1 cm), width 17½" (44.5 cm), depth 21" (53.3 cm). Friends of the American Wing Fund. 1984.126

In America the type of Neoclassical chair called the klismos, after the Greek word for the same form, was most chastely and architecturally interpreted in Philadelphia. Although many of the cabinetmakers in that city would have been familiar, if not with actual examples, with English and French published designs interpreting this type of furniture, most klismos chairs made there display a style that is recognizably local. The main elements of that style are a nearly square seat, relatively thick seat rails, and correspondingly substantial legs that are seldom boldly curved. Usually, the resulting rectilinear appearance is further emphasized by the presence of a gently curved tablet crest rail straddling the tops of the rear stiles.

In this example, all of the elements of the Philadelphia klismos style are present except one: here the crest tablet is placed between the rear stiles rather than on top of them. This produces a more sweeping upward line in the rear stiles as well as a striking continuous profile of back legs and stiles. Nevertheless, the attribution to Philadelphia seems warranted, especially in view of the generous use of tulip poplar in the original slip seat. In all probability the chair formed part of a larger set. A matching example, purchased at the same time as this one, is now in the collection of the Yale University Art Gallery, New Haven, Connecticut.

The upholstery fabric on our chair is a modern green snowflake lampas reproduced after a French original of the early 1800s.

ORR

MARY DAVIS

American

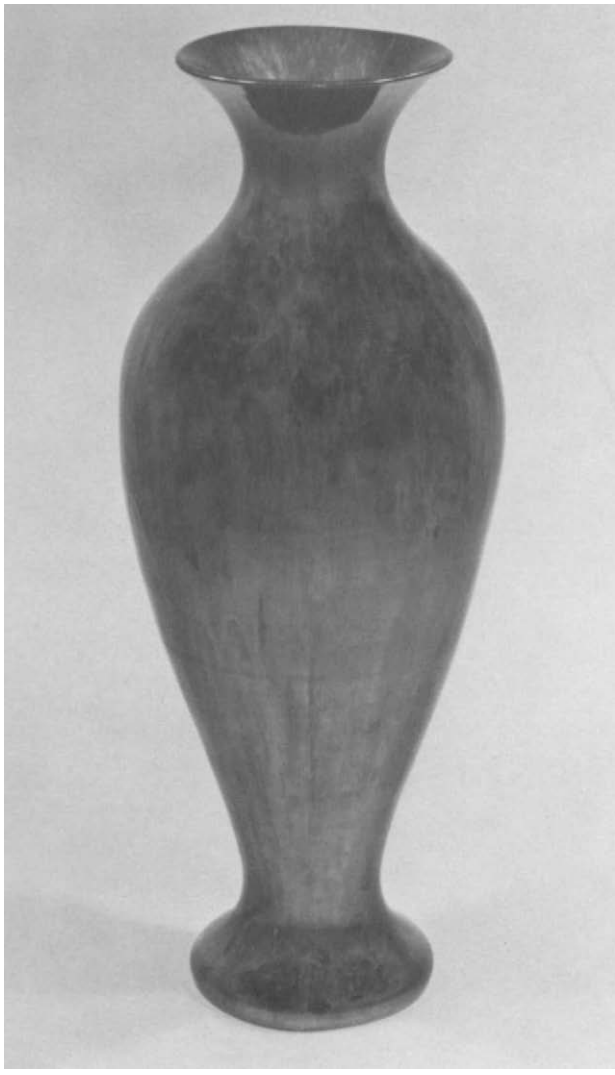
Sampler

Baltimore, 1826. Silk on linen, 30 × 38½" (76.2 × 97.8 cm). Gift of Barbara Schiff Sinauer. 1984.331.10

A collection of twenty-six outstanding samplers was donated to the Museum this year by Barbara Schiff Sinauer. This Baltimore work of 1826 is one of many early nineteenth-century needlework pictures in which the rigid grid of eighteenth-century American samplers was replaced by a less formal composition. The trend toward naturalism was expressed in more realistic flower and vine borders and in genre scenes like this house with its picket fence, surrounding trees, and flocks of animals. The sculptural quality of the figures and trees results from the use of the heavy chenille thread popular for needlework after the turn of the nineteenth century. The faces, hands, and feet of the figures are made of stuffed and painted satin. In a sophisticated attempt to show perspective, the artist, Mary Davis, employed darker threads on the right side of the house to give the appearance of depth.

Baltimore was an expanding port at the time this picture was made. English goods, arriving regularly, clearly influenced Baltimore craftspeople. The flower border terminating in a bow at the bottom center is reminiscent of the floral wreaths found on many English chintzes of the period. The left side of the sampler, a mourning picture complete with urn and weeping willow, directly corresponds to the Neoclassical style that originated in England. The right side, however, showing a shepherd tending his flocks, has more in common with earlier colonial samplers. It is this mixture of conventions, as well as the monumental size and lively charm of the scene, that makes this Baltimore sampler one of the finest in our American textile collection.

AP



The vase is one of two (the location of the second is now unknown) that flanked the entrance of the Fulper Pottery's exhibit at the Panama-Pacific International Exposition in San Francisco in 1915. At that time the pottery was awarded the gold Medal of Honor. Both the medal and the vase descended to the donors from William H. Fulper II, master craftsman and owner of the Fulper Pottery.

Bibliography: Blasberg, Robert W. *Fulper Art Pottery: An Aesthetic Appreciation, 1909–1929.* Exh. cat., Jordan-Volpe Gallery, New York, 1979, p. 36.

ACF

FULPER POTTERY COMPANY

Flemington, New Jersey, 1814–1930

Vase

1915. Earthenware, height 37" (94 cm), diameter 15" (38.1 cm). Gift of the daughters of William H. Fulper III, in honor of their grandfather, William H. Fulper II. 1984.256

At the time this vase was made, the Fulper Pottery of Flemington, New Jersey, was the oldest pottery in the country. Although the firm produced primarily utilitarian wares throughout the nineteenth century, William H. Fulper II introduced an art-pottery line, called Vase-Kraft, in 1909, at the height of the art-pottery movement. Fulper's glazes and shapes, like those of a number of other art potteries, were primarily inspired by oriental ceramics. Throughout the firm's twenty-year activity in art pottery, the prolific Fulper Pottery was best known for its unusual glazes—"mirrored," "crystal," "famille rose."

This monumental vase, probably the largest ever produced at the Fulper Pottery, features a rich, black luster glaze. Its shiny surface reflects light and achieves an iridescence revealing subtle colors of gold, red, and blue. Striking in its simplicity, the slender baluster form is one of the most graceful vase shapes produced at the Fulper Pottery.

FRANK LLOYD WRIGHT

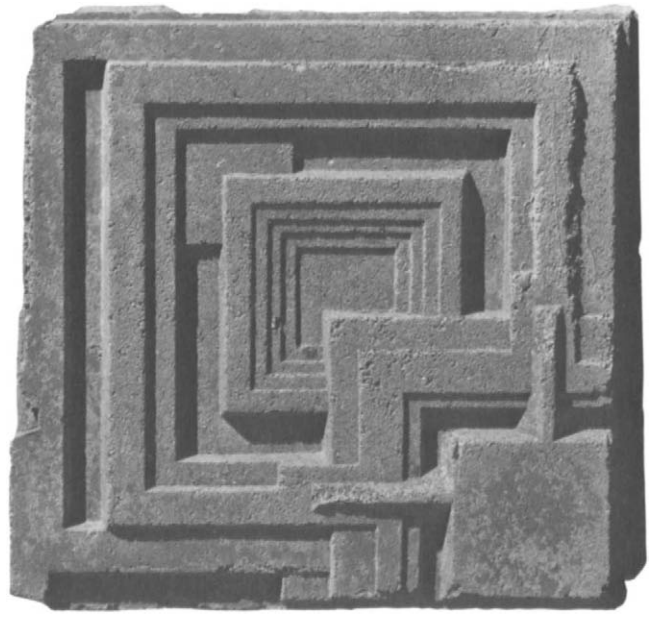
American, 1867–1959

"Textile" Cement Block

From the Charles Ennis House, Los Angeles, California, ca. 1924. Concrete with steel reinforcing bars, height 16¾" (42.5 cm), width 16" (40.7 cm), depth 9¼" (23.5 cm). Gift of Ellen Little, in honor of Antonio David Blanco. 1984.447

The American Wing has a large collection of architectural fragments ranging in date over some four centuries but containing a particularly strong representation of the Chicago school. Frank Lloyd Wright was the most significant architect to emerge from that group of midwestern designers at the turn of the century. After 1910 Wright became increasingly known internationally, through the expanded scope of his commissions both on the West Coast and in Japan, as well as through his decisive influence on European Modernists. This fragment is from one of a group of houses Wright built in California in the 1920s exploiting an innovative system of ferroconcrete construction. Most evident is the architect's love of ornament, which has transformed a humble concrete block into a masterful geometric composition in bold relief ideally suited for the brilliant southern California light.

RCM



TWENTIETH CENTURY ART

THE SCOFIELD THAYER BEQUEST

The extraordinary bequest of Scofield Thayer (1890–1982) is undoubtedly the past year's most important addition to the Museum's representation of early twentieth-century art. Assembled by Thayer between 1919 and 1924, the collection includes more than five hundred twentieth-century paintings, sculptures, drawings, and prints. Reflecting his personal taste, the works are with few exceptions representational, with particular emphasis on painters of the School of Paris, and German and Austrian artists.

Thayer's literary preferences did not follow the same traditional bent as his artistic ones, although as editor and co-owner (with James Sibley Watson, Jr.) of *The Dial* he combined the two interests. In each issue of the magazine, which provided modern writers such as e. e. cummings, T. S. Eliot, D. H. Lawrence, Marianne Moore, and Ezra Pound with a public forum, several works of art were reproduced, primarily in black and white. Many were from Thayer's personal collection and had been acquired specifically for this purpose. In 1923, at Thayer's initiative and under his direction, the Dial Publishing Company also produced *Living Art,* a portfolio of thirty plates, noted for their faithful color reproduction. Among the artists favored in Thayer's vast collection are the five illustrated here: Pierre Bonnard, Gaston Lachaise, Henri Matisse, Pablo Picasso, and Egon Schiele.

LMM

1984.433.3

1984.433.1

PIERRE BONNARD
French, 1867–1947

Saint-Tropez

1911. Oil on canvas, 33 × 34" (83.8 × 86.4 cm). Signed (lower left): Bonnard. *Bequest of Scofield Thayer, 1982. 1984.433.1*

The Dressing Room

1914. Oil on canvas, 28⅜ × 34¾" (72.1 × 88.3 cm). Signed and dated (upper left): Bonnard/1914. *Bequest of Scofield Thayer, 1982. 1984.433.3*

Pierre Bonnard has been called an intimist painter, and as the term implies, he delighted in portraying scenes of domesticity—families gathered around the dining-room table, women in the bath, people resting in the garden. Frequently the models for these figures were the artist's own friends and relatives. *The Dressing Room,* one of four paintings by Bonnard in the Scofield Thayer bequest, is a carefully detailed interior of quiet intimacy. Scattered around the room are items of a personal nature—a bathrobe hung on the wall, a washbowl and basin on the skirted table, and a small three-tiered shelf with various bottles. Reflected in the mirror is a young woman, sitting on the edge of the couch, presumably unaware of the artist's presence. She is probably Marthe, then Bonnard's companion and later his wife (they were married in 1925) and also his most frequent model.

Similar compositions and furnishings appear in several of Bonnard's pictures from 1907 to 1915, including a closely related, slightly smaller work of 1913, *Interior* (Dauberville, no. 755), which also presents a wide view of the dressing room. The others focus in more narrowly on the dressing table and mirror. The two mirrors in this painting (one, horizontal on the back wall, and the second, vertical at the side) create an interesting ambiguity of space. Although the corner of the room that is presented is fairly shallow, the mirrors reflect what is behind us and to the left; Bonnard leaves the rest of the room to the imagination of the viewer.

On occasion, Bonnard's interest extended beyond the home setting, and in *Saint-Tropez,* he depicts a street along the harbor of this coastal town, which he visited frequently between 1909 and 1920. In 1911, the year of this painting, Bonnard made three separate trips to Saint-Tropez, in March, July, and October. The picture was probably painted during the summer, when Bonnard stayed with his friend the artist Paul Signac. The colors of this almost-square canvas are warm and bright, as though the images were drenched in direct sunlight. Pinkish oranges and pale yellows, accented by celadon green lines and purple-gray shadows, predominate in the buildings. In the central harbor scene, various shades of blue describe the areas of water and sky. Bonnard's paint is thinned to a transparent wash and applied to the surface with little or no impasto, creating the illusion that solid form is dissolved by the bright light. A mottled, shimmering effect is produced

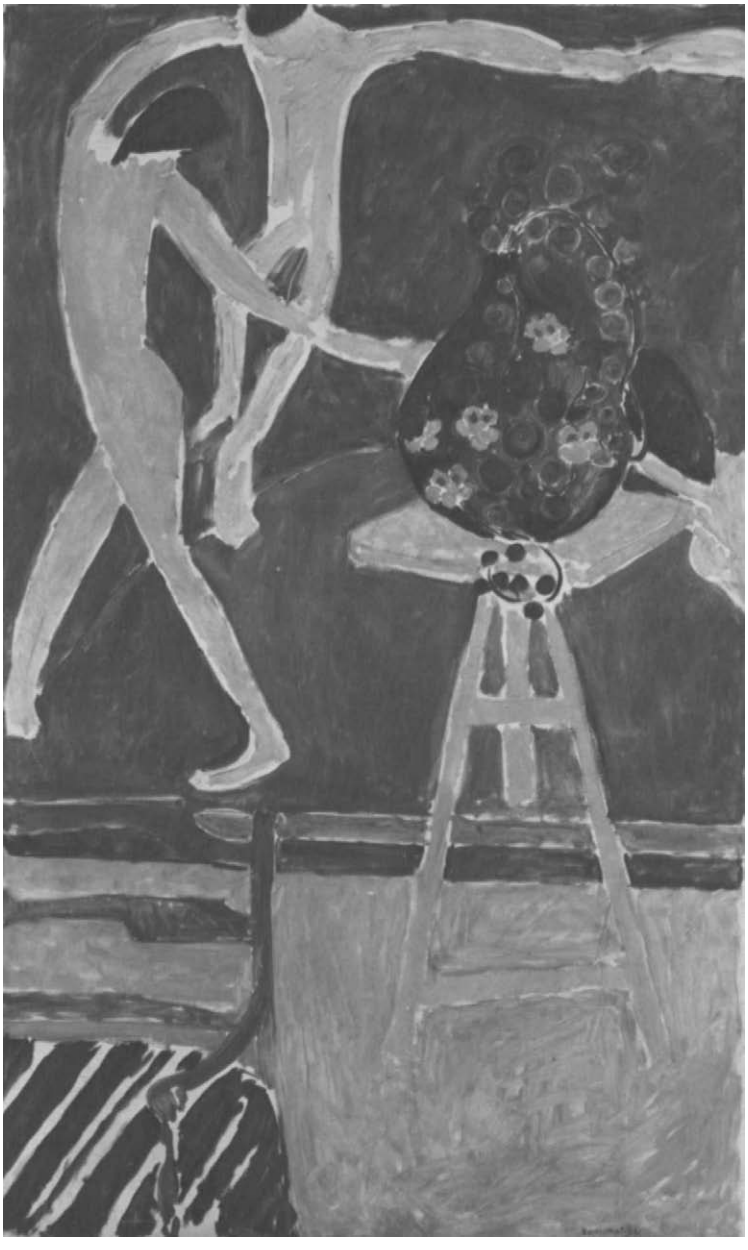
Entries by Sabine Rewald, *Assistant Curator;* Lisa M. Messinger, *Curatorial Assistant;* R. Craig Miller, *Associate Curator, American Decorative Arts*

by the short dashes of paint that make up the various colors. Several figures are vaguely discernible in the street: the forms of all but the central one, cast in purple shadow, are diffused by the light.

The composition of *Saint-Tropez* is extraordinary for its geometric division of space and is strongly reminiscent of Matisse's earlier work *The Open Window, Collioure,* 1905 (coll. John Hay Whitney). Two shuttered buildings, one parallel to the picture plane, the other on a diagonal, occupy the right and left thirds of the canvas. In the open space between them (equivalent to the open-door or open-window motifs used in other paintings by Bonnard), we see the tall-masted sailboats docked at the shore and the expanse of light blue sky. As in Matisse's painting, Bonnard joins two different spatial planes, bringing the scene in the distance forward to meet the foreground, the natural world to meet the man-made.

Related reference: Dauberville, Jean, and Henry Dauberville. *Bonnard: Catalogue raisonné de l'oeuvre peint.* Vol. 2. Paris, 1968.

LMM



HENRI MATISSE

French, 1869–1954

Nasturtiums and the *Dance,* II

1912. Oil on canvas, 75½ × 45⅜" (191.8 × 115.3 cm). Signed (lower right): Henri-Matisse. *Bequest of Scofield Thayer, 1982. 1984.433.16*

Goldfish

Ca. 1921–22. Oil on canvas, 21⅜ × 25¾" (54.3 × 65.4 cm). Signed (lower right): Henri-Matisse. *Bequest of Scofield Thayer, 1982. 1984.433.19*

In late spring 1912, Henri Matisse returned to his home and studio in Issy-les-Moulineaux, southwest of Paris, after an extended stay in Morocco. Rather than spend the summer in Collioure, as had been his custom, Matisse remained in Issy and immediately began work on two large, six-foot-tall paintings of *Nasturtiums and the "Dance."* The two works are variations on the same subject—a view of the artist's studio. In the left foreground a wooden armchair is cut off by the picture frame. Behind it and to the right, a vase of nasturtiums is set on a tripod table, intended for sculpture, that appears in several other paintings of Matisse's studio. Occupying the entire background is a section of Matisse's large canvas *Dance, I,* 1909 (Museum of Modern Art, New York), which was actually standing on the floor of his studio at the time. This device of incorporating his own works (both paintings and sculpture) into his compositions was one that Matisse repeated many times in his oeuvre, and *Dance, I* is among the images most often recalled.

The first version of *Nasturtiums and the "Dance,"* 1912 (State Pushkin Museum of Fine Arts, Moscow) was bought by the Russian collector Sergei I. Shchukin within a few weeks of its completion. The Metropolitan's painting, the second version, was acquired sometime later by a German couple, Oskar and Greta Moll, who were early pupils of Matisse and subsequent collectors of his work. In 1923 Scofield Thayer purchased this painting (one of seven works by the artist he acquired for his collection) from Oskar Moll, and that year it was reproduced in the portfolio *Living Art.* It was included in two important early exhibitions: *The Second Post-Impressionist Exhibition* at the Grafton Galleries, London, October–December 1912, and the *International Exhibition of Modern Art,* held in New York in 1913 (known as the Armory Show) and later in Chicago and Boston.

The two versions differ in the treatment of the specific objects, conception of pictorial space, and sense of color. In the Moscow painting, the floor line recedes abruptly on the diagonal and the objects seem more studied, with attention to structural details, particularly in the emphatically three-dimensional rendering of the tripod. Painted shadows and dark outlines emphasize the forms and isolate them within the composition. The Metropolitan's painting offers a vastly different solution with the same basic arrangement of three elements (chair, flowers, and painting). When asked why he painted a second version, Matisse wrote, "Because such a thing is quite natural: the conception is not the same, here I was carried away by the color " (Alfred H. Barr, Jr., *Matisse: His Art and His Public,* New York, 1974, p. 540, footnote 6 for p. 156). It is indeed the color, luminous and bright, that enlivens this painting and suggests the artist's zest for life. Pastel pinks, medium blues and greens, peach tones, a lively yellow-ocher, and a strip of fuchsia are masterfully combined. Matisse's brushwork is broad and spontaneous, allowing the light unpainted canvas to outline the forms in much the same

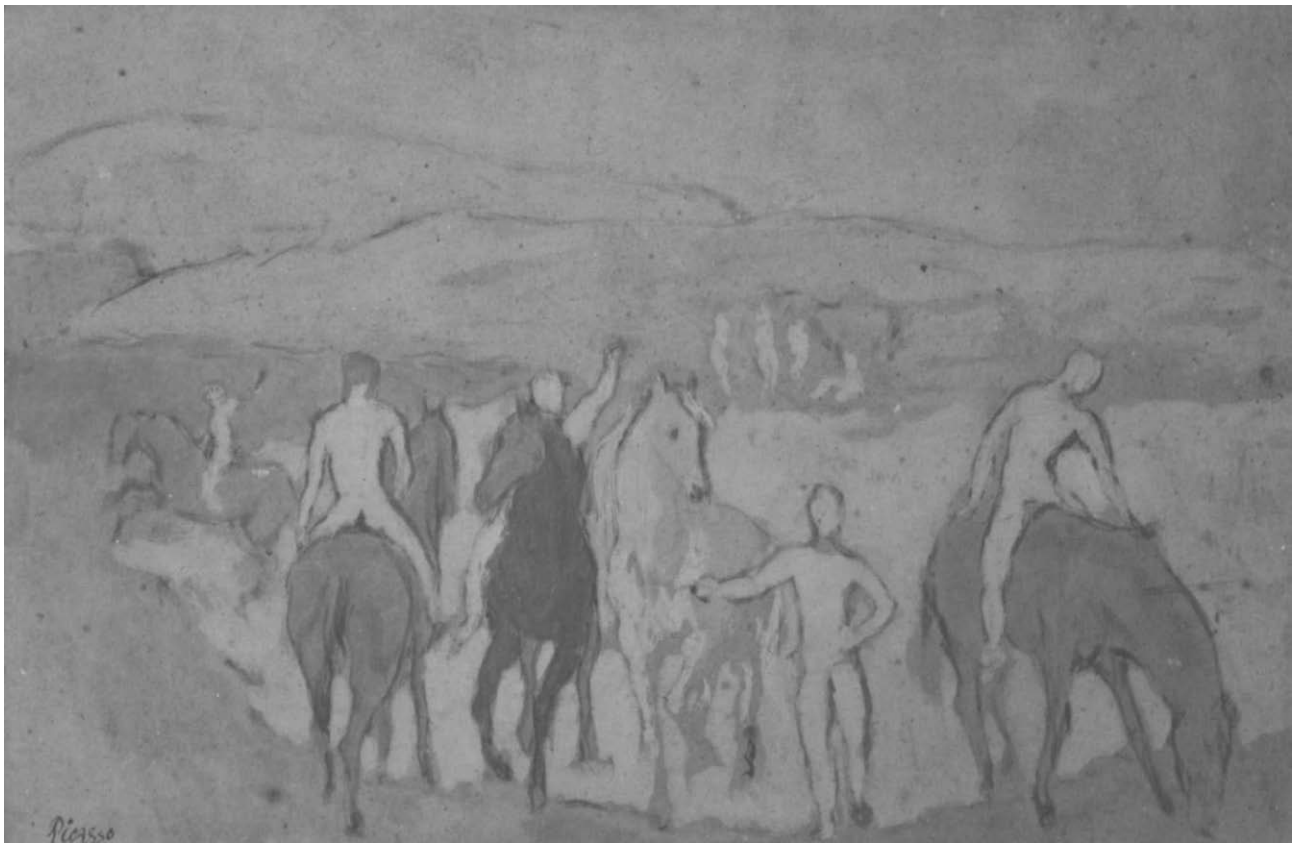
way as the dark lines did in the first version.

In general, the Museum's painting is the freer of the two versions and displays greater abstraction and integration of the three elements. The images are boldly abbreviated, indicating the direction Matisse would take in subsequent work. The prominent vase of nasturtiums is the only motif presented in its entirety. Everything else—including the tripod, whose rear leg has been strangely shortened—is fragmentary. Space is flattened, and objects are rendered without volumetric modeling. Only the placement of the two full-length dancers suggests any spatial depth.

Matisse's visual reference to *Dance, I* creates an intriguing ambiguity. The landscape setting of *Dance, I* brings the outside inside. Moreover, the dancers appear not as real figures, but as part of the still-life arrangement—as a painting of a painting.

In *Goldfish,* painted some ten years later, in 1921 or early 1922, Matisse similarly incorporates one of his previous paintings into the composition. A portion of his small picture *Two Young Women in a Landscape in the Loup Valley,* 1921 (private coll., Canada), is seen in the upper right-hand corner. Matisse humorously creates a situation where the two women in the painting gaze out at the still-life arrangement on the table, which is dominated by a footed glass bowl containing goldfish. Miscellaneous objects adorn the table: at the left a tall glass bottle half-filled with clear liquid reveals the patterned wallpaper behind it; a periodical, entitled *Les Modes,* lies diagonally in front; and four apples and a small, covered glass jar are grouped in the center and at the right. The motif of figures contemplating goldfish recurs in several of Matisse's paintings, drawings, and etchings of the 1910s and 1920s. Evident in these pictures is the artist's appreciation of the idyllic, uncomplicated existence of the fish swimming around in their protected, crystalline world, unencumbered by the cares and worries of daily life.

LMM



1984.433.274

PABLO PICASSO
Spanish, 1881–1973

Saltimbanque in Profile

1905. Gouache on cardboard, 31⅛ × 23⅜" (79 × 59.3 cm). Signed (lower left): Picasso. *Bequest of Scofield Thayer, 1982. 1984.433.269*

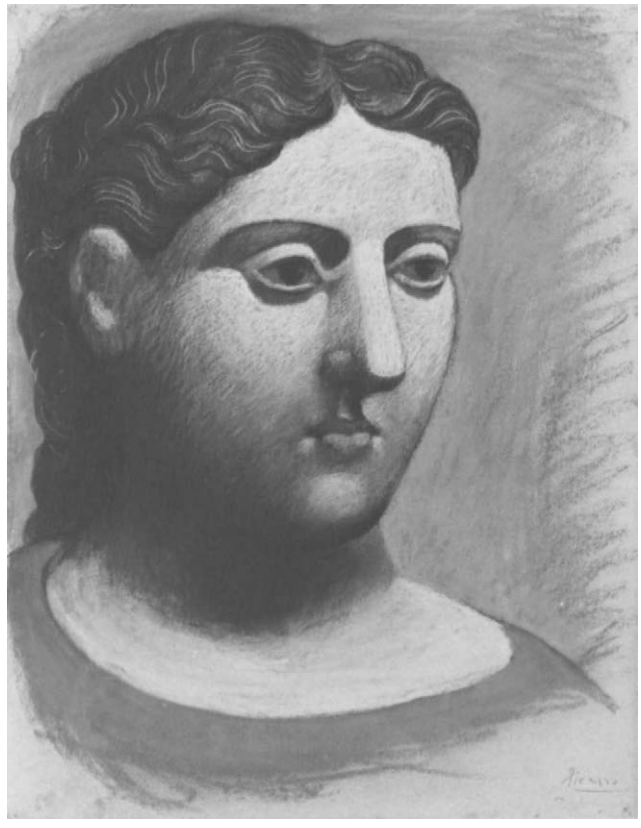
The Watering Place

1906. Gouache on pulpboard, 15 × 22¾" (38.1 × 57.8 cm). Signed (lower left): Picasso. *Bequest of Scofield Thayer, 1982. 1984.433.274*

Head of a Woman

1921. Pastel on paper, 25⅝ × 19¾" (65 × 50 cm). Signed and dated (lower right): Picasso/Septembre 1921. *Bequest of Scofield Thayer, 1982. 1984.433.270*

1984.433.270



Pablo Picasso is one of several artists represented in the Scofield Thayer bequest by a large number of works. In keeping with Thayer's preference for representational art, the selection—two paintings on canvas, fourteen drawings, and seven prints—idiosyncratically neglects Picasso's Cubist period and includes only works from 1900 to 1906 and from the 1920s. Between 1921 and 1929 forty-seven paintings, drawings, and prints by Picasso were reproduced in *The Dial,* among them the three works on paper illustrated here.

Saltimbanque in Profile, a work of Picasso's Rose Period, was done in Paris during the fall or winter of 1905. It portrays an elegantly lithe adolescent male, identified by his ruffled costume as a *saltimbanque* (an itinerant performer, juggler, and acrobat). In this work and many others of the period Picasso stresses body movement rather than facial animation to convey the subject's psychological state. The *saltimbanque*'s face is pensive,

1984.433.269

almost expressionless, and has been likened to a mask or to Egyptian sculpture, where features are rigidly stylized.

The pose affected by the young man—one hand on his waist, the other resting across his chest—finds numerous counterparts in earlier and later compositions. One example is the standing figure at center right in the gouache sketch *The Watering Place*. This work is one of several studies Picasso made in Paris from late 1905 to early summer 1906 for a large-scale painting that was never executed; only the detail of the standing boy was ever fully realized, in *Boy Leading a Horse,* 1905–6 (Museum of Modern Art, New York). The Metropolitan's study is the largest of four that show the entire proposed composition, and it summarizes many of the individual motifs explored in other, smaller, sketches. This work conveys a sense of timelessness, of an ideal world where man and nature interact naturally and harmoniously. Thus, the gestures and forms of the figures and their respective horses echo one another, and both figures and landscape are unspecific. The evenly modulated tones and uniformly subdued rose coloring further enhance the cohesive image.

Picasso's handsome pastel drawing *Head of a Woman,* 1921, recalls the art of antiquity more tangibly than does *The Watering Place,* with its Arcadian allusions. The monumental head is a study for the standing figure at the left side of the large neoclassical painting *Three Women at the Spring* (Museum of Modern Art, New York). These works, and a host of other sketches, were done in Fontainebleau, where the artist spent the summer and part of September with his wife, Olga, and baby son, Paulo. Although the features are severely stylized, the woman—with her dark, wavy hair parted in the middle and pulled back, her round face, and her heavily lidded, dark eyes—bears a strong resemblance to Olga. Like the figures in the painting, the woman in our drawing is remote, her eyes vacant as if she is in a trance.

The artist's handling of the pastel is delicate and masterful. Color is rich and dramatic: brown-black hair and dark brown eyes are set off against pinkish brown skin with burnt-umber shadows, and the entire head is framed by a turquoise background and medium blue dress. Picasso carefully modeled the eyes, nose, mouth, and chin to create a convincing illusion of sculptural relief, anticipating by a decade his monumental, stylized bronze heads of his new lover, Marie-Thérèse Walter.

LMM

EGON SCHIELE
Austrian, 1890–1918

Self-Portrait

1911. Watercolor, gouache, and pencil on paper, 20¼ × 13¾" (51.4 × 35 cm). Signed and dated (lower left): E. S./1911. *Bequest of Scofield Thayer, 1982. 1984.433.298*

Seated Woman, Back View

1917. Watercolor and charcoal on paper, 18¼ × 11¾" (46.3 × 29.7 cm). Signed and dated (in a rectangle, lower right): EGON/SCHIELE/ 1917. *Bequest of Scofield Thayer, 1982. 1984.433.294*

While living in Vienna from 1921 to 1923, Scofield Thayer presumably bought many or all of the thirty drawings in his collection by the Austrian Expressionist painter Egon Schiele, whose work was virtually unknown in the United States at the time. With the exception of three black-and-white drawings reproduced in *The Dial* in 1925, Thayer's works by this artist have remained, until now, unrecorded in the general literature on Schiele, and they have been exhibited infrequently, despite their presence in the United States for over sixty years.

Schiele's career was short, intense, and amazingly productive. Before succumbing to influenza in 1918 at the age of twenty-eight, he created over three hundred oil paintings and several thousand works on paper. The human figure provided Schiele with his most potent subject matter for both paintings and drawings. The self-portraits of his large series produced between 1910 and 1918—of which the Museum's 1911 watercolor is a prime example—are searing, psychological expressions. The emaciated, tortured figure of the artist, bony and angular, bristles with an inner tension that is made visible by the agitated pencil line and the painted white surrounding aura. Schiele stares out wildly, his large, dark eyes glaring menacingly, his mouth open, and his shock of hair standing on end. In a pose suggestive of the crucified Christ, his arm is thrust out awkwardly and bent sharply at the elbow. Color in this self-portrait, drawn on tan paper, is limited to shades of brown, with only certain areas of the body (mouth, nipples, navel, and genitals) tinted red.

The psychological intensity of Schiele's self-portraits is rarely encountered in his numerous studies of young women—many nude or provocatively dressed—who are treated in a detached manner as objects for formal analysis. Often isolated on a page, without any reference to environment, these figures are exquisite studies in line, composition, and gesture. Our portrait of a seated woman viewed from behind is expressive despite the fact that her face is hidden. The model for this drawing was most likely Schiele's young wife, Edith Harms, then twenty-four, whom he married in 1915 and who died of influenza only three days before the artist did. Only partially dressed but with her strawberry-blond hair carefully coiffed, the figure wears a bright blue striped jacket over a white striped shirt—attire of a respectable lady. The lower body, however, is clad in the garments in which Schiele usually depicted prostitutes—a white lace slip and dark stockings. The marked difference between the two parts of the costume seems to echo the artist's own ambivalent feelings about his wife, who is variously shown in his art as cold virgin and passionate lover.

LMM

GASTON LACHAISE

American, b. France, 1882–1935

Standing Woman

1927. Bronze, height 73" (185.4 cm). Signed and dated (on base): G. LACHAISE © 1927. *Bequest of Scofield Thayer, 1982. 1984.433.34*

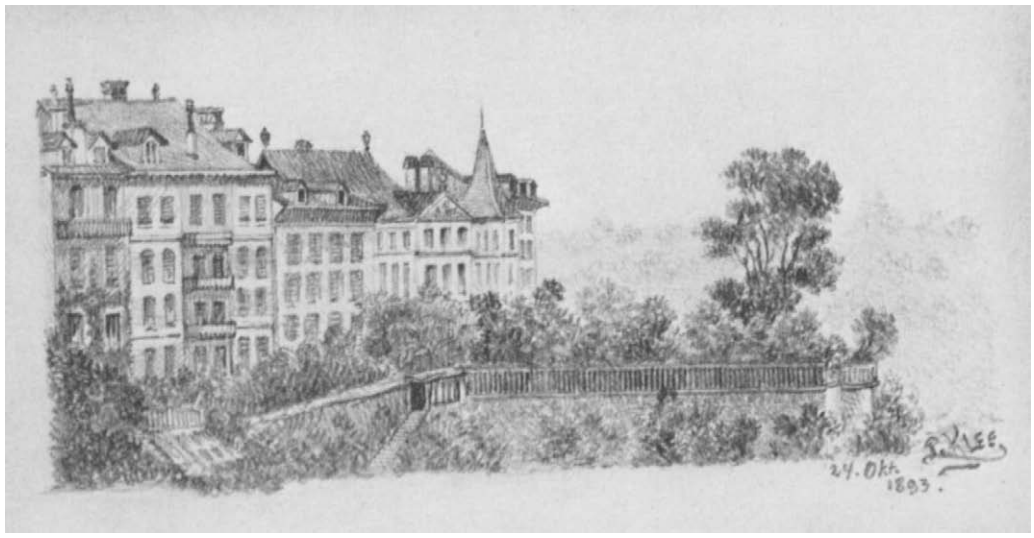
Working in Paris during the early years of the twentieth century, Gaston Lachaise found his lifelong muse in the ample figure of Isabel Dutaud Nagle, an American woman ten years his senior and then married. When she left France for America in 1905, the young sculptor followed, never returning to France again. In America, Lachaise's talents as a sculptor blossomed in the company of Isabel, whom he married in 1917.

It is remarkable that during the first fifteen years of Lachaise's mature career (1906–21), when he was developing an individual style, he was also employed full-time as an assistant for two noted academic sculptors: Henry Hudson Kitson in Boston (1906–12), and Paul Manship in New York City (1913–21). While engaged at these jobs to support himself, Lachaise found time for his own sculptural projects and produced some of his most original work.

The monumental *Standing Woman,* his first full-size figure, was begun upon Lachaise's arrival in New York in 1912. Over the next several years he made numerous revisions before it was publicly exhibited, as a painted plaster, at the Stephan Bourgeois Gallery, New York, in February 1918. It was on this occasion that Bourgeois gave the work the poetic title of *Elevation,* a name that both Isabel and Lachaise disliked. Because of Lachaise's ever-precarious financial situation, the piece was cast in bronze for the first time in 1927, in preparation for his forthcoming exhibition at the Brummer Gallery, New York, in February–March 1928. Several castings, some executed posthumously, exist of this sculpture. According to correspondence between the artist and Scofield Thayer, the Museum's cast, copyrighted 1927, was specifically made for Thayer's collection, which includes five other sculptures and twenty-nine drawings by Lachaise.

The anatomical features of *Standing Woman* are undoubtedly based on Isabel, who was also the inspiration for a series of small plaster and bronze statuettes of a few years earlier. Her fully rounded torso is easily identified by the high, narrow waistline, the broad, flat back and buttocks, and the wide, full breasts. In marked contrast to these massive, horizontal forms are the elegantly poised hands and the tapered legs and slender feet, raised on tiptoe, upon which the entire weight of the figure is gracefully, and amazingly, supported. Although inspired by Lachaise's beloved, the figure in *Standing Woman* goes beyond the particulars of any single woman to suggest the more archetypal image of the ideal woman.

LMM


24. Okt.
1893.

1914 199 Hammamet mit der Moschee

THE BERGGRUEN KLEE COLLECTION

PAUL KLEE
German, 1879–1940

Junkern Street in Bern

1893. Pencil on wove paper mounted to heavy paper, 2⅞ × 8⅛" (7.2 × 13 cm). Signed and dated (lower right): P. Klee 24. Okt. 1893. *The Berggruen Klee Collection. 1984.315.1*

Hammamet with Its Mosque

1914. Watercolor and pencil on two sheets of laid paper mounted to cardboard, 8⅛ × 7⅝" (20.5 × 19.3 cm). Signed (upper left): Klee. *Inscribed (lower left, on the cardboard, above base line, in black ink):* 1914 199 Hammamet mit der Mosche. *The Berggruen Klee Collection. 1984.315.4*

Handbill for Comedians

1938. Gouache on newsprint mounted to cardboard, 19⅛ × 12⅝" (48.5 × 32 cm). Signed (upper right): Klee. *Inscribed (lower left, on the cardboard, in black ink, underlined):* 1938 E 2; *(lower right, in black ink, underlined):* Werbeblatt der Komiker. *The Berggruen Klee Collection. 1984.315.57*

With Heinz Berggruen's gift of ninety works by Paul Klee, the Metropolitan Museum has become an important center for the study of this German artist. The first picture that Mr. Berggruen acquired for his personal collection, in 1937, was a watercolor by Klee. He subsequently obtained paintings and drawings by late nineteenth- and twentieth-century artists who worked in France, but he continued to be interested in Klee's art. The outstanding examples that Heinz Berggruen gathered span the artist's entire career from student days in Bern during the 1890s to Klee's death in 1940. Comprehensive in its variety and extraordinary in its quality, the Berggruen Klee Collection is comprised of eleven paintings in oil, seventy-one watercolors on paper, and eight drawings in black on white.

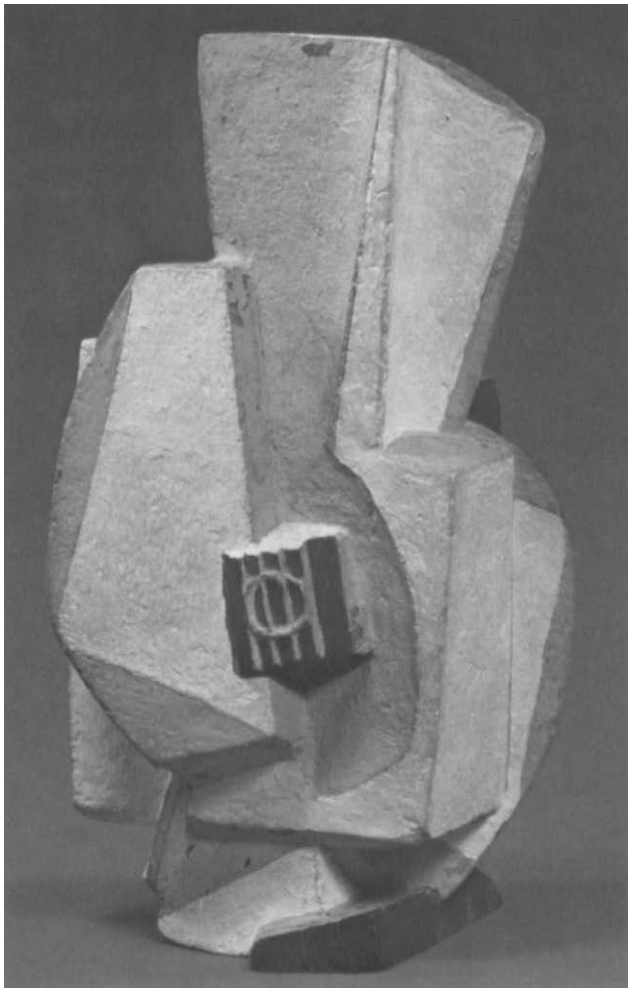
The earliest sheet in the collection is the small and precisely detailed pencil study *Junkern Street in Bern,* drawn by Klee when he was thirteen years old. The view is seen from the small park adjacent to the cathedral. Coincidentally, by 1909 Fritz Brun (1878–1909)—the pianist, composer, and conductor, and a friend of Klee's—came to live at no. 55 Junkern Street, the house just beyond the left edge of the picture. It was there that Klee, who became an accomplished violinist, would participate in a chamber-music performance of Mozart's Concertante Symphony in E-flat during October of 1910.

Klee's training as a painter, which began in 1898, when he went to Munich for three years to learn to draw and paint, can be said to have lasted until 1914, when he visited Tunisia. The light of North Africa aroused in him a sense of color, and there Klee made his now-famous statement: "Color and I are one. I am a painter."

On April 14, 1914, Klee visited Hammamet, a small town on the Mediterranean northwest of Tunis. He captured a view of the city in *Hammamet with Its Mosque,* a watercolor painted from outside the city's walls. As happens so often in Klee's works, the picture consists of representational as well as nonrepresentational elements. The upper part shows the mosque surrounded by two towers and gardens; the lower area is made up of translucent color planes, following Robert Delaunay's (1885–1941) example of making pure color and its contrasts the sole subject of a picture. Landscape and architecture can still be recognized in *Hammamet with Its Mosque,* but from 1915 on, the visible world ceased to inspire Klee, who had written even earlier that it "bored" him "to copy nature." Drawing his subjects from the imagination, past experience, and his reaction to the world around him, he devised his own universe of abstracted signs and merry symbols—stars, hearts, moon faces, suspended fish, eyes, arrows—that reveal the artist's bent toward the fantastic and the meditative, as well as his whimsical sense of humor. He created work of this type mainly during his most active years as an artist, from 1921 to 1931, when he taught at the Bauhaus, first in Weimar and then in Dessau.

In 1933 Klee returned to Bern, where he remained for the last seven years of his life. A fine example of his works from this period is *Handbill for Comedians,* a gouache of 1938 that is composed of black hieroglyphs on a white ground. In Klee's later pictures, which became large in scale and heavy in line, his style turned boldly decorative.

SR



HENRI LAURENS
French, 1885–1954

The Guitar

1919. Painted terracotta, height 11½" (29.2 cm). Gift of Mr. and Mrs. Daniel Saidenberg. 1984.209

The Guitar, 1919, is a beautifully executed Cubist sculpture by Henri Laurens, a friend of the Cubist painters Braque, Picasso, and Gris, who were all in Paris in the early 1900s. Although produced several years after these artists' most innovative Cubist work, this small sculpture nevertheless displays the same vitality and ingenuity that characterizes their earlier paintings and drawings. Laurens adopted the Cubists' subject matter (figures, still lifes, and musical instruments) and translated their planar analysis of volume into the idiom of sculpture. He employed varied materials—metal, wood, stone, and terracotta— in his sculptures and reliefs, and he often painted their surfaces in an effort to suppress the effects of changing light. Such colored areas also clarify the intricately faceted form. In *The Guitar* some planes are painted bright blue or white, while others are left the natural orange of the unpainted terracotta. The delightful staccato rhythm established by the varied placement of colors is matched by the multitude of projecting and receding planes and the asymmetrical configuration of forms. *The Guitar,* the first work by Laurens in any medium to enter the Museum's collection, is an important example of the sculptural implications of Cubism.

LMM

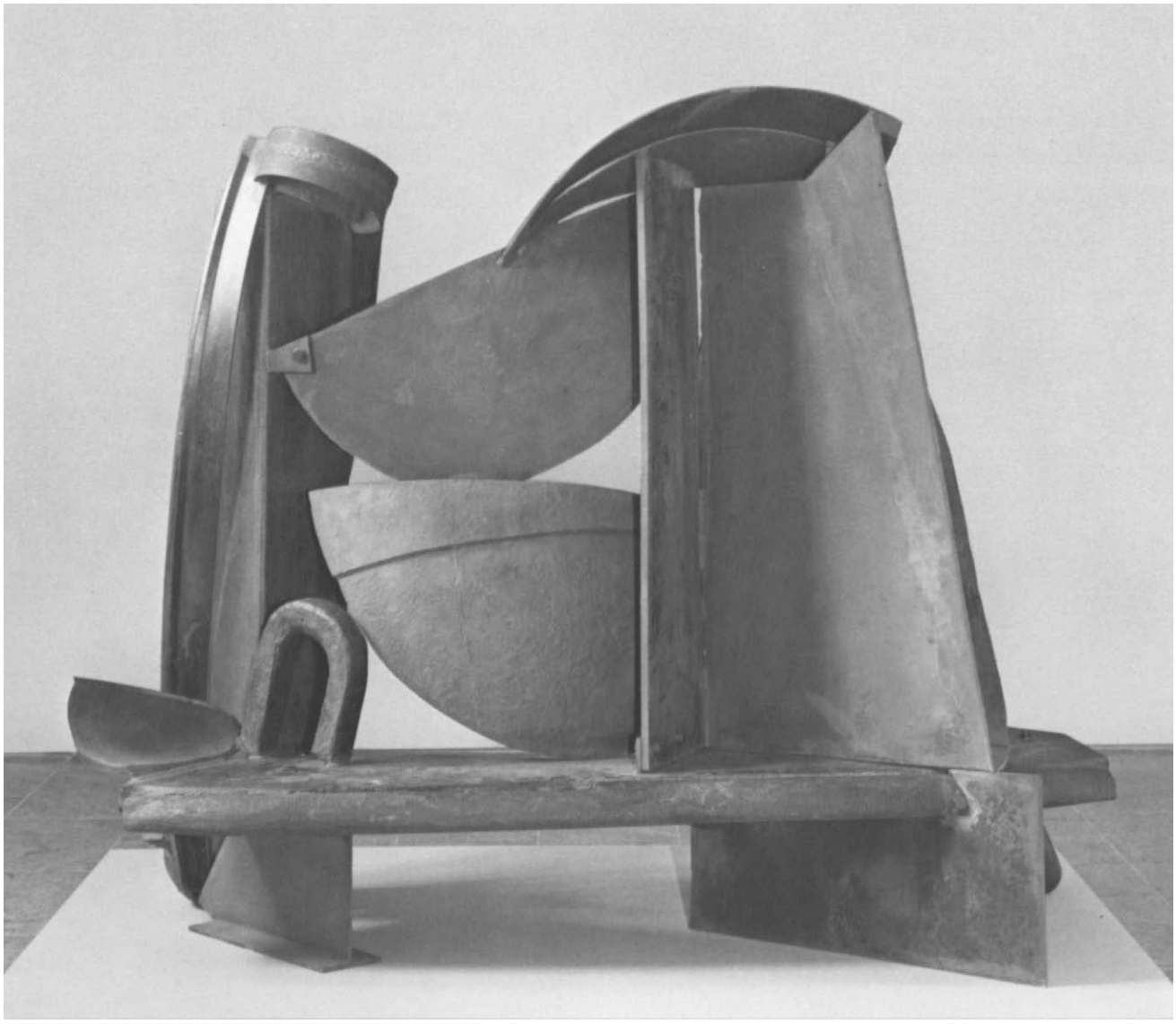
REUBEN NAKIAN
American, b. 1897

Satyr

Ca. 1950. Terracotta, height 9½ × 8" (24.1 × 20.3 cm). Gift of Margot and C. Leonard Gordon. 1984.544.1

For the past four decades Reuben Nakian has produced lyrical interpretations of mythological themes in bronze and terracotta. Traveling through Italy on a Guggenheim Fellowship in 1931, he studied the romantic, sensual images of classical Greek sculpture and pottery. The impact of this trip, however, was not fully realized in his work until 1947, when he began what was to become a protracted series of mythological motifs. Nakian has always worked within a figurative tradition, remaining faithful to the human subject even in his most geometrical, abstract pieces. In contrast to the primarily formalistic concerns of contemporary painters of the 1940s and 1950s, Nakian always felt the need for storytelling and conveying images of human drama and emotion in his art. The tales of mythology that entranced him, such as Europa and the Bull, and Leda and the Swan, dealt explicitly with passion and love. His gestural, expressionistic style of modeling and incising enhanced his portrayals of these subjects. In 1950 Nakian began to make terracotta plaques, in addition to three-dimensional terracotta figures, that were vigorously incised and gouged when the clay was still wet. In technique and imagery they relate closely to his numerous calligraphic drawings in gouache and ink. Much of Nakian's work conveys a sense of humor and a delight in portraying voluptuous young women. The seven works that the Museum received as gifts this year from several donors—four small terracotta plaques, one large bronze, and two black-and-white drawings—provide an impressive survey of Nakian's consistently beautiful and whimsical exploration of mythological subjects.

LMM



ANTHONY CARO
British, b. 1924

Odalisque

1983–84. Steel, height 77" (195.6 cm), width 97" (246.4 cm), depth 64" (162.6 cm). Gift of GFI/Knoll International Foundation. 1984.328a–d

In the early 1950s British sculptor Anthony Caro created figurative bronzes that reflected his academic training and his assistantship with Henry Moore. During the mid- to late 1950s Caro retained his interest in figurative subjects but developed a style related to that of Abstract Expressionist painting. In 1959, after his initial contact with three Americans—art critic Clement Greenberg, painter Kenneth Noland, and sculptor David Smith—Caro made a radical change to abstract welded-metal constructions. Pablo Picasso and Julio González had experimented with welded sculpture (as opposed to carved, modeled, or cast sculpture) in the 1930s. Subsequently, during the late 1940s and 1950s, Smith greatly expanded upon its themes and technology in works that revolutionized twentieth-century sculpture. Caro's work of the 1960s in welded metal differed markedly from that of his predecessors in its horizontal orientation, low placement (often below eye level), and brightly painted surfaces. Space was defined with linear elements and focused on open, negative areas.

Odalisque represents the recent direction (since the late 1970s) of the artist's work toward more concentrated, solid forms that emphasize volume and weight. It is composed of several massive forms of rusted steel, some of which are actual parts of maritime buoys and chains that have been cut apart and joined to other abstract elements. Caro creates an elegant dialogue between vertical and horizontal movements, curved and straight lines, and convex and concave forms. Unlike much of his earlier work that had a single, frontal, orientation, this piece can be viewed from both front and back. The front is dominated by rectilinear, inverted forms and sharp straight edges, and the back by large, rounded shapes and arcs. The ample forms and voluptuous curves of the sculpture correspond to the image of a sensuous harem concubine suggested by the title. *Odalisque* is a major example of Caro's recent explorations and the first work by this influential contemporary sculptor to be acquired by the Metropolitan.

LMM

WILLEM DE KOONING
American, b. The Netherlands 1904

The Glazier

1940. Oil on canvas, 54 × 42" (137.2 × 106.7 cm). From the Collection of Thomas B. Hess, Jointly owned by The Metropolitan Museum of Art and the heirs of Thomas B. Hess. 1984.613.1

Seated Woman

1944. Oil and charcoal on canvas, 46 × 32" (116.8 × 81.3 cm). From the Collection of Thomas B. Hess, Jointly owned by The Metropolitan Museum of Art and the heirs of Thomas B. Hess. 1984.613.2

Study for *Labyrinth*

1946. Oil and charcoal on paper, 22⅛ × 28½" (56.2 × 72.4 cm). From the Collection of Thomas B. Hess, Jointly owned by The Metropolitan Museum of Art and the heirs of Thomas B. Hess. 1984.613.4

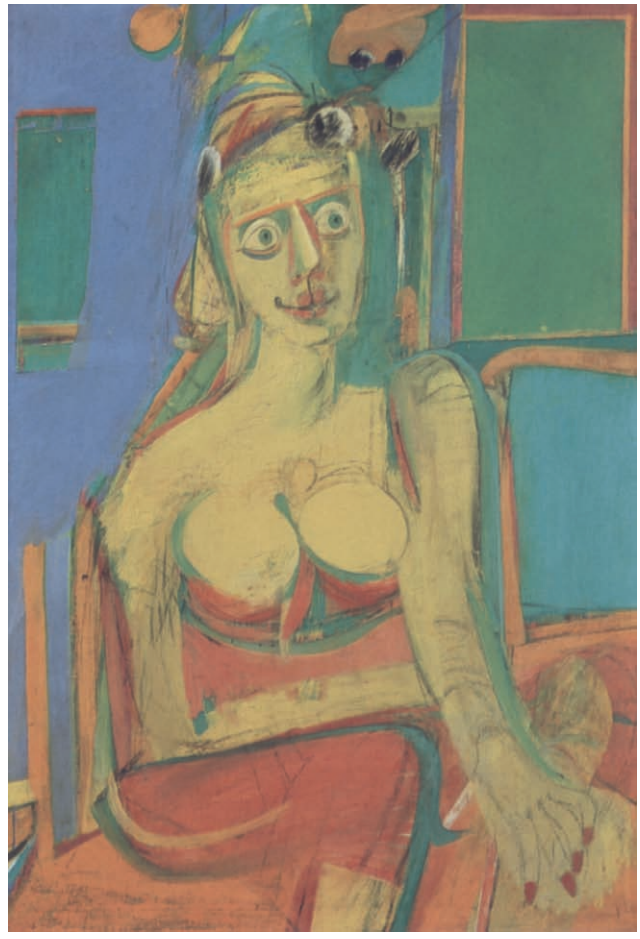
Woman

1950. Oil, enamel, and pasted paper on paper, 14⅝ × 11⅝" (37.1 × 29.5 cm). Signed (lower right): de Kooning. *From the Collection of Thomas B. Hess, Jointly owned by The Metropolitan Museum of Art and the heirs of Thomas B. Hess. 1984.613.6*

In his fascination with landscape and figurative subjects Willem de Kooning has always veered from the mainstream of Abstract Expressionism, a movement in which he was nevertheless a leader. This past year the Museum has acquired nine de Kooning paintings and works on paper, all dated between 1940 and 1950, through a combination of gift and purchase from the estate of Thomas B. Hess, who was consultative chairman of the Department of Twentieth Century Art from February to July of 1978. The works illustrated here illuminate four different stages in the artist's stylistic development from 1940 to 1950.

The Glazier, 1940, belongs to a series of paintings of men that was created during the late 1930s and early 1940s. In these paintings, the only pictures of men that de Kooning has ever done, the subjects are either seated or standing and all have a wistful, withdrawn, and vacant expression. In our picture, the seated figure has a ghostly, elusive quality; parts of the body, especially the arms and the head, seem to evaporate into veils of color. Curiously, other parts of the picture—the face, right shoulder, trouser creases, and table covering—are quite solidly modeled. The representation of space is equally ambiguous, vacillating between what de Kooning called the "no-environment" of color fields and abstract rectangles, and the specificity of an elegant ewer placed on a table and reflected in a mirror. The artist has said that his palette, comprised of somber earth tones of brown and rust, was inspired by the Boscoreale frescoes that he had often seen at The Metropolitan Museum of Art.

The tenuous balance between realism and abstraction is further studied in de Kooning's painting of four years later, *Seated Woman,* which belongs to his first series of women, begun around 1940. In color, figuration, and mood, it is markedly different from *The Glazier.* Raucously bright and jarring hues of green, ocher, blue, and orange predominate. An awkwardly posed, somewhat grotesquely formed female figure is broadly painted without modeling. The parts of her body are reduced to independent, abstract shapes and lines, as is the spatially flattened environment in which she exists. Her



comical, masklike face with smiling bow-shaped lips and large bulging eyes adds to the light air of the picture. Although de Kooning has painted a recognizable image of a woman, his emphasis is on the abstract arrangement of form, line, and color.

In the study of 1946 for *Labyrinth,* de Kooning uses a personal vocabulary of biomorphic signs that, like those of his friend Arshile Gorky, are not human figures per se but do allude to human anatomy. The study, for a backdrop commissioned for a dance recital given by Marie Marchowsky on April 5, 1946, was translated onto a seventeen-foot-square canvas with the help of the painter Milton Resnick. The composition is centered at a white circle and divided roughly into fourths, with each quadrant dominated by a biomorphic shape. A web of black lines and miscellaneous shapes enliven and confuse the picture; their number was greatly reduced in the actual backdrop. The bright yellows, oranges, and greens of the study are reminiscent of the colors of *Seated Woman.*

De Kooning's progressive dissolution of the structure of the figure and his development of a pictorial vocabulary of gestural brushstrokes and abstract shapes culminated in his second series of large women, painted from 1950 to 1953. The Metropolitan's *Woman,* 1950, does not correlate specifically to any of these paintings as a study, although like *Woman I,* 1950–52, it includes a cutout mouth from a cigarette ad. Relatively small in size, the work is nevertheless visually powerful and alive with energy. Slashing strokes of paint and sharp black lines summarily suggest the fragmented form of the figure. The background is little more than a few smudges of paint. Humor is injected as the large, wide eyes are mimicked in the delineated breasts. We are also amused by the contrast between the glamorous and rather cohesive head with long red hair, large eyes, red cheeks, and smiling mouth, and the chaotic disintegration of the voluptuous body. In this work the formal aspects of the painting have superseded the image of the woman depicted to become the true subject of the painting.

LMM

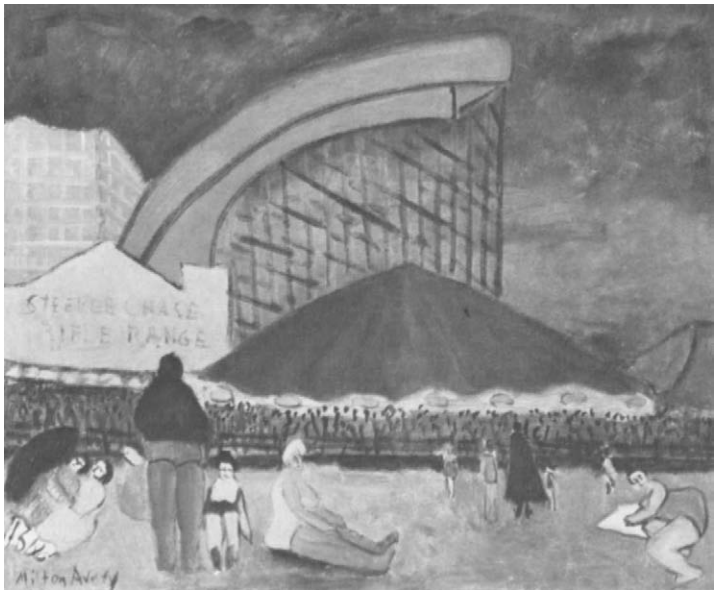
MILTON AVERY
American, 1893–1965

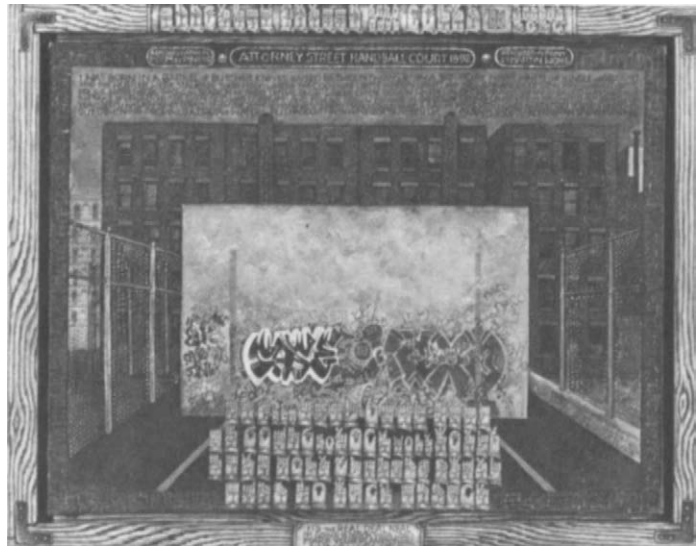
Steeplechase

1929. Oil on canvas, 32 × 40" (81.3 × 101.6 cm). Signed (lower left): Milton Avery. *Gift of Sally M. Avery. 1984.527*

Milton Avery is one of America's greatest colorists, yet in his early works such as *Steeplechase,* 1929, he used an essentially monochromatic palette. Along with *Amusement Park,* a companion piece of similar size, date, coloration, and subject, the picture was produced during the artist's first years in New York City. These works reflect a radical change from Avery's impressionist student work and suggest the direction taken by his more mature, color-filled abstractions of the 1940s and 1950s. In *Steeplechase* Avery presents a bustling summer scene of one of the many amusement parks on Coney Island, replete with sunbathers, crowds, tent, rifle range, and roller coaster. Although subdued in color—using primarily variations of gray, blue, and brown—and somewhat crudely drawn, the painting is nonetheless charming and appealing. Humor is particularly apparent in the oddly shaped figures, posed awkwardly on the beach. Avery has achieved subtleties of tone with a limited range of color and a scumbled texture with his brushwork, in which thin layers of pigment were rubbed onto the canvas with a stiff brush, producing a swirl of marks. The composition achieves a sense of spatial depth through the arrangement of elements along successively receding horizontal layers. This effect is enhanced by the great variance in size of images: the largest figures are those nearest the viewer; the smallest, painted as black slashes, represent the crowds on the boardwalk in the distance. Such spatial relationships are established in Avery's later paintings by the manipulation of color.

LMM





MARTIN WONG
American, b. 1946

Attorney Street: Handball Court with Autobiographical Poem by Piñero

1982–84. Oil on canvas, 35½ × 48" (90.2 × 121.9 cm). Inscribed and signed (upper right): Rendered in paint/by Martin Wong. *Edith C. Blum Fund. 1984.110*

In this painting Martin Wong depicts an actual handball court, located in a public playground at the corner of Attorney and Clinton streets on the Lower East Side of Manhattan. The composition, densely packed with images, juxtaposes meticulously rendered tenement buildings, bricks, and fencing with a busy melange of written text, graffiti on the handball wall, and stylized hand signs for the deaf. A great sense of claustrophobia prevails in what the artist has called a "landscape without a view." The cement wall and row of apartment buildings obstruct any recession into deep space, as do the simulated wood frame and mock brick insert, which bring the viewer's eye back to the surface of the canvas. The poems incorporated into the painting were written by the Puerto Rican playwright Miguel Piñero, who once lived in the same Lower East Side neighborhood as the artist. They deal with the violence and crime of ghetto life. Ironically, Wong translates the title of the painting and the dialogue at the bottom of the canvas into the ordered sign alphabet of the deaf. The gesticulating fingers are a distinctive element in his recent work, and are drawn with an almost cartoonlike stylization.

LMM

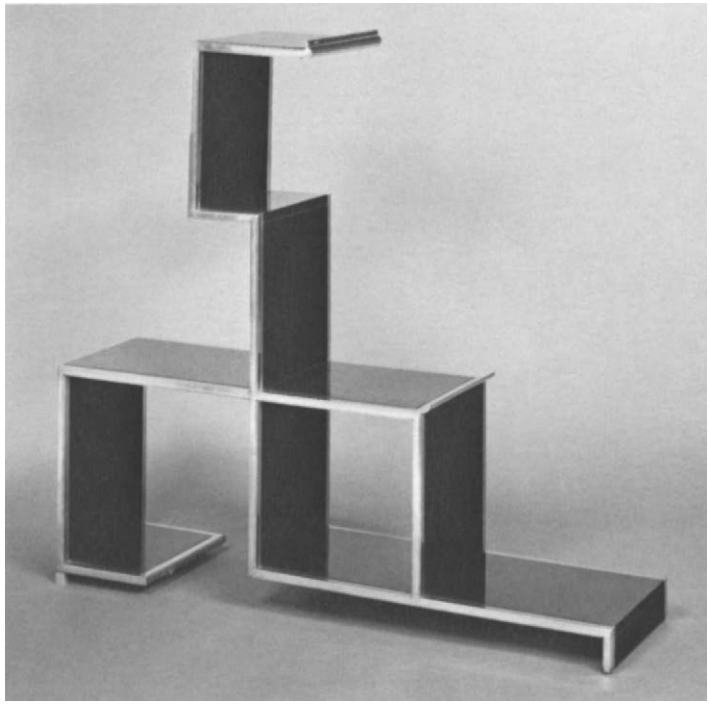
RED GROOMS
American, b. 1937

Chance Encounter at 3 a.m.

1984. Oil on canvas, 100 × 155" (254 × 393.7 cm). Signed and dated (lower right): Red Grooms '84. *Purchase, Mr. and Mrs. Wolfgang Schoenborn Gift. 1984.194*

The large painting *Chance Encounter at 3 a.m.* is the first major work by Red Grooms to enter our collection. It exemplifies the artist's distinctive style, which combines witty caricature with humorous observations of contemporary life. His work often depicts specific locales and well-known people, and reflects careful research or firsthand experience. In *Chance Encounter* he attempted to recreate the initial meeting of two great modern artists—Willem de Kooning (seated on the right) and Mark Rothko (at the left). The idea for the picture was suggested by an anecdote in an article on de Kooning that Grooms read in the *New York Times Magazine* (November 20, 1983). Very early one morning the two paint-spattered artists happened to sit on the same bench along the south side of Washington Square Park in Greenwich Village. Both of them had studios in the area, and although they knew each other's work, they had never met face-to-face before. In this composition the artists eye each other furtively, moments before introducing themselves. Amusingly, Grooms was misled into thinking that the meeting occurred in the 1950s, when in fact it took place in the late 1930s. Working from this premise, he carefully injected details of the later period—such as large, rounded cars and crumpled newspapers bearing headlines about the Korean War and President Eisenhower's meeting with Nikita Khrushchev. A less-than-ethereal muse, elegantly clothed in a green cocktail dress and pearls, hovers overhead holding an artist's palette and brushes. As in many of his pieces, Grooms has dramatically condensed the space, moving the statue of the Italian hero of independence Garibaldi closer to the pair than it would be in reality. By including Garibaldi and the quote from George Washington on the arch, Grooms may be drawing an analogy between the historical leaders who fought for political independence and the two leaders of the then-avant-garde Abstract Expressionist movement who were pursuing a new artistic path.

LMM



EUGENE SCHOEN
American, 1880–1957

Etagère

Ca. 1929. Bronze and Bakelite over chestnut, height 47½" (120 cm), width 51" (129.5 cm), depth 14½" (36.8 cm). Purchase, Robert and Meryl Meltzer Fund Gift. 1984.320

With the appointment in 1918 of Richard F. Bach as Associate in Industrial Arts, the Metropolitan embarked upon an ambitious series of contemporary design exhibitions that continued for some three decades. These surveys featured European as well as American material and were envisioned as a means of promoting modern design and making it more familiar to the public.

One of the native designers most prominently featured in these shows was Eugene Schoen. After completing his architectural degree at Columbia University, Schoen traveled in Europe during the early 1900s; there he met Otto Wagner and Josef Hoffmann, an acquaintanceship that no doubt accounts for the decided German/Austrian flavor in his early work. By the 1920s, however, the influence of French Art Deco cabinetmakers was increasingly evident in his designs: Schoen's updating of traditional forms, his preference for elegant and exotic materials, and his employment of the finest craftsmen earned him the sobriquet of "the American Ruhlmann." This étagère confirms Eugene Schoen's distinction as one of the finest American furniture designers in the first half of this century. A dramatic composition in black and gold, it is also one of the rare examples in which the designer employed a metal frame.

RCM

EMILE-JACQUES RUHLMANN
French, 1879–1933

Commode

Ca. 1922. Macassar ebony, ivory, and silverplate, height 41" (104 cm), width 69" (175 cm), depth 28¾" (73 cm). Gift of Mr. and Mrs. Michael Chow. 1984.186

From its inception in 1870, the Metropolitan Museum has collected contemporary decorative arts. In the earliest decades the focus was primarily on American material. By the 1920s, however, the Metropolitan began to systematically acquire European design, purchasing a substantial group of Art Nouveau objects in 1926. It was, however, in 1923 and two years later, at the Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, that the Metropolitan obtained the basis of its French Art Deco collection. Among our most important acquisitions in these formative years were four pieces of furniture by Emile-Jacques Ruhlmann, the greatest *ébéniste* of his generation. This group was augmented by five additional purchases in the 1970s. Certainly one of his most impressive designs is this imposing commode, a model of which was shown in his Pavillon du Collectionneur at the 1925 Exposition. The subtle modeling, rich materials, and extraordinary craftsmanship make this cabinet a consummate example of Art Deco design.

RCM

CHARLES EAMES
American, 1907–1978

RAY EAMES
American, b. 1913

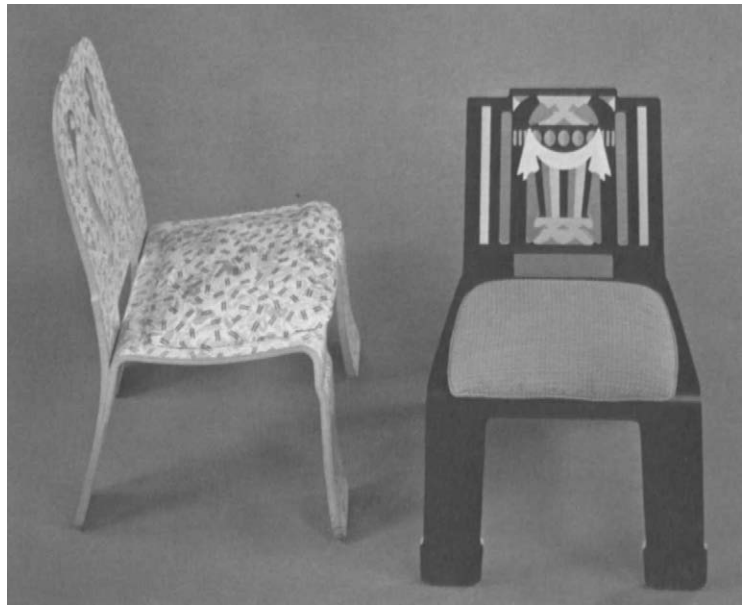
LCW and DCW Side Chairs

Ca. 1946. LCW side chair, left: plywood, ash veneer, height 26¾" (67.9 cm), width 22⅛" (56.2 cm), depth 23" (58.4 cm), seat height 18" (45.7 cm). Gift of Mr. and Mrs. Edward L. Stone, in memory of Berry B. Tracy. 1984.566. DCW side chair, right: plywood, birch veneer, "ponyskin" upholstery, height 28¾" (73 cm), width 21⅜" (54.3 cm), depth 19½" (49.5 cm), seat height 18" (45.7 cm). Gift of Mr. and Mrs. I. Wistar Morris III. 1984.556

In 1983–84 the Metropolitan organized a major exhibition, *Design in America: The Cranbrook Vision, 1925–1950*, devoted to the Cranbrook Academy of Art, one of the most influential design schools in the history of the modern movement. Among the artists most prominently featured was the husband-and-wife team of Charles and Ray Eames. Over a period of some four decades, the Eameses produced a seemingly unending series of furniture designs, exhibitions, and films that has earned them a place among the most influential American furniture designers of this century. Their extraordinary contribution to modern design is acknowledged in the Metropolitan's extensive Eames collection, which consists of more than a dozen objects. Perhaps their most famous chair design was this early series in molded plywood—here represented in two versions—which is considered one of the classics of the twentieth century.

RCM

1984.566,556



1984.113.1, 3

ROBERT VENTURI
American, b. 1925

No. 661 Queen Anne Chair and No. 664 Sheraton Chair

1981–84. No. 661 Queen Anne chair, left: molded plywood with laminated finish in "Grandmother" pattern of rose, pink, yellow, green, blue, and black floral designs on white ground; cotton upholstery in "Grandmother" pattern; height 38½" (97.8 cm), width 26½" (67.3 cm), depth 23½" (59.7 cm), seat height 17½" (44.5 cm). No. 664 Sheraton chair, right: molded plywood with black laminated finish and stenciled pattern in yellow, red, green, and blue; blue-and-white cotton upholstery; height 33½" (85.1 cm), width 23½" (58.4 cm), depth 23⅞" (58.7 cm), seat height 17½" (44.5 cm). Gift of Knoll International. 1985.113.1,3

By the early 1960s, Modernism had reached a cul-de-sac, and a post–World War II generation of architects actively began to search for a new design approach. One of the most prominent Americans in this vanguard was the Philadelphian Robert Venturi. His writings—most notably, *Complexity and Contradiction in Architecture* (1966)—have become a manifesto for Post-Modern designers; and his buildings have reaffirmed a tradition of color, ornamentation, and historical reference in modern architecture. Venturi's new chair series for Knoll—two examples of which are illustrated—is his first mass-produced furniture design. While Venturi's chairs build on the molded-plywood technology from the 1930s and 1940s of Marcel Breuer, Alvar Aalto, and Charles and Ray Eames, the choice of forms, patterns, and materials represents a decisive break with Modernist tenets and distinguishes this series as one of the most significant American designs since the Saarinen/Eames entries for the Organic Design Competition held at the Museum of Modern Art in 1940–41.

RCM

PRIMITIVE ART

PRECOLUMBIAN ART

Lidded Tripod Vessel

Guatemalan (Maya), 4th century. Ceramic, height 9¾" (24.7 cm). Gift of Carolyn C. and Dan C. Williams. 1984.614

During the fourth century, covered bowls with images of mythological water birds were a common form of Maya funerary vessel in the lowlands of Guatemala and southern Mexico. On each bowl, a bird's head—often holding a fish in its long bill—forms the knob of the lid. A pair of elaborately worked serpent-bird's wings continues the image onto the sides of the lid, and the bird's body is given form by the bowl beneath it. The vessels terminate in different ways. Our object is three-footed, but tetrapods and vessels with single pedestals are also known. Many have a ring base below a prominent flange. The vessels were made in monochrome oranges or blacks—the Museum's example is orange—as well as polychrome versions.

JJ

Entries by Douglas Newton, *Evelyn A. J. Hall and John A. Friede Chairman of Primitive Art;* Julie Jones, *Curator;* Kate Ezra, *Assistant Curator*

AFRICAN ART

Monkey Figure

Ivory Coast (Baule), 19th–20th century. Wood, sacrificial materials, height 28⅜" (72.1 cm). Gift of Mr. and Mrs. Brian S. Leyden. 1984.522

According to Baule belief, most spirits, even those associated with the wild and uncontrollable forces of nature, prefer to be embodied in carefully finished sculptures that represent men and women, neatly coiffed and decoratively scarified. Much rarer are the spirits honored by the monkey figures that serve in some divination cults or that provide protection to owners and their families. The Baule consider these monkey figures to be dangerous and frightening, primarily because of the thick crust of sacrificial materials that coats their surfaces and links them to the spirits. Although this example is not as naturalistic as another, well-known, Baule monkey figure in the Museum's collection (1978.412.468), its simian nature is clearly rendered by its massive head, short flexed legs, long

torso, and even more elongated arms. Baule monkey figures grasp vessels or hold their own cupped hands to their chests, creating containers for offerings. Here the animal's gaping maw, ringed by sharp teeth and fangs, provides still another receptacle for sacrifice. Like most such figures, it has a square baboonlike muzzle, but one that has been softened by a series of curves—the sweep of the prominent brow ridge that encircles the face, the dip of the nose, and the subtle flare of the lips.

Bibliography: Boyer, A.-M. "Miroirs de l'invisible: La Statuaire baoule (seconde partie)." *Arts d'Afrique Noire*, no. 45 (1983): 21–34.

KE

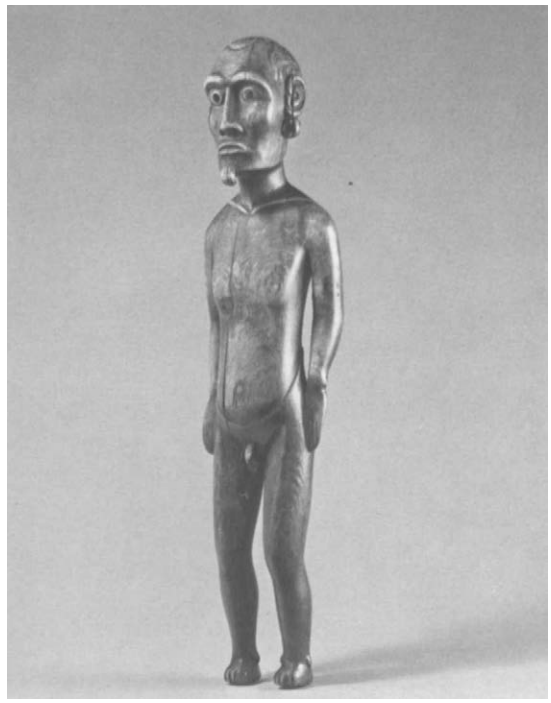
Figure with Bowl

Nigerian (Yoruba), 19th–20th century. Wood, beads, height 11¾" (29.8 cm). Gift of Sidney and Bernice Clyman. 1984.511.1

Kneeling figures of female worshipers offering bowls of gifts are frequently found on shrines to Yoruba gods. They attest to the devotion of the faithful, a function enhanced in this example by the serene, uplifted face of the figure and the powerful sweep of her elongated arms encircling the proffered bowl. This figure was probably used in the worship of Shango, the turbulent and tyrannical thunder god; the bead necklace is red and white, Shango's colors, and a miniature double ax, symbol of thunderbolts hurled to earth, is carved in relief on the lid of the bowl.

KE

OCEANIC ART



Male Figure (*moai tangata*)

Easter Island, early 19th century (?). Wood, height 16" (40 cm). Gift of Faith-dorian and Martin Wright, in honor of Livio Scamperle. 1984.526

The loneliness of Easter Island in the eastern Pacific Ocean, with its astonishing array of huge stone figures, is one of the legends of the South Seas. The small wood sculptures from the island are as eccentric, in the context of Polynesian art, as the colossi. Some are extremely grotesque; others include the well-known *moai kavakava*, skeletonic figures of male ancestors, and the flat female figures known as *moai pa'apa'a*.

A third class of figures, *moai tangata*, is more naturalistic. Within this category is a group of outstandingly elegant figures that are among the rarest types of Easter Island works: fewer than ten exist in museum collections. These *moai tangata* represent stocky, paunchy males with somewhat oversized heads. Thor Heyerdahl suggests that they represent human progenitors rather than supernatural ancestors—hence their smooth contours and rather juvenile proportions (*The Art of Easter Island*, New York, 1975, p. 218). At the same time, they have the small goatee beards worn by other *moai*, male and female. Their scalps, like those of the male *moai*, are decorated with shallow reliefs of marine creatures with bearded human faces. Some of the figures are pierced through the back of the neck and must have been worn ritually as pendants.

These *moai tangata* are so close to each other in style as to suggest that they might be the work of a single carver. If so, when did he live? As is so often the case in Pacific art, not only this information but even the dates when the objects were collected or entered museums are completely unknown. It is possible that one of the *moai tangata*, now in the Museum of Anthropology and Ethnography, Leningrad, was collected by Captain Lisjanskij in 1804 or by Miklukho-Maklaj in 1871. In any case our figure was certainly carved before Peruvian slave raids in 1862 and missionary activity in 1864 together destroyed the Easter Island culture.

DN

FAR EASTERN ART

INDIAN AND SOUTHEAST ASIAN ART

Seated Male Deity (*yaksha*?)

Indian (Bihar?), ca. 3rd century. Bronze, height 14 5/16" (36.4 cm). Jointly owned by The Metropolitan Museum of Art and an Anonymous Donor. 1984.499

The history of early Indian figural sculpture, from the late Mauryan period to the early Gupta period (second century B.C. to fourth century A.D.) is known to us almost exclusively from stone and clay examples. Very few metal sculptures of the period have survived, and if we exclude miniature sculptures, we are left with a very precious few indeed—certainly less than fifty examples. The discovery of an important addition to this group is, therefore, an event of considerable consequence.

The Museum's sculpture depicts a bearded male figure, perhaps a *yaksha*, a category of male tutelary deity associated with, among other things, the mineral wealth of the world, seated on a wickerwork stool. Even though the figure has his legs pendent, in a relaxed manner, he wears the *yogapatta*, a cloth band used as an aid to support the legs when they are crossed in the difficult yogic meditative posture. His right hand is raised, and he holds what appears to be a very small vessel in his lowered left hand. He wears a torque, bracelets, and the Brahmanical sacred thread diagonally across his chest. His lower garment, a large panel of which falls between his legs, is secured by a double cord knotted at his right. His hair is arranged in a high bun, slightly coiled and pulled to the left side of his head.

Since so very few cognate examples are known, in metal or in stone, comparisons are difficult. Close parallels do exist, however, and these are sufficient to establish an approximate dating. The physiognomy is strikingly close to a Jain metal standing Tirthankara from eastern India, excavated at Chausa in Bihar (Shah, pl. 2b). The Chausa sculpture has been dated to between the first and fourth centuries, but a dating to the third century seems the most reasonable. Although it is common in pre-Gupta sculptures for male deities to wear their hair piled up and pulled to one side of the head, one particular example—a standing stone male figure from Mathura, datable to the second century—seems to provide the closest parallel (Coomaraswamy, pl. 16-2). One could find comparisons for many of the individual elements appearing on our sculpture; the wickerwork stool is common in early Indian sculpture, and the unusual open-finger gesture of the figure's right hand is matched on a rare Kushan period (ca. second century) small metal sculpture from Kaushambi, now in the Allahabad Museum (*Bulletin of The Prince of Wales Museum*, figs. 17a, 17b). All the appropriate comparisons clearly fortify a pre-Gupta period dating. It is not yet possible to assign a precise date with a high degree of confidence, but it is possible that this extraordinary sculpture was made sometime during the third century.

Our seated male deity is one of the largest and most ambitious of the surviving early metal sculptures. It seems to have overtaxed the technological capabilities of its workshop; there are many casting faults. The figure remains, however, an object of very great presence, slightly enigmatic in its significance but clearly a sculpture of great importance.

Related references: Coomaraswamy, A. K. *Yaksas*. Washington, D.C., 1928; Shah, U. P. *Akota Bronzes*. Bombay, 1959; *Bulletin of The Prince of Wales Museum of Western India*, no. 12 (1973).

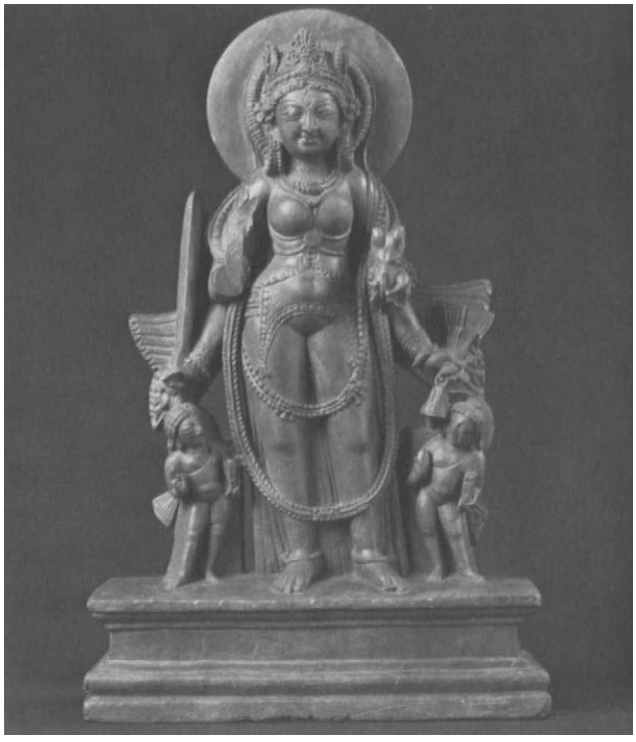
ML

Entries by Martin Lerner, *Curator;* Alfreda Murck, *Associate Curator and Administrator;* Barbara Ford, Maxwell K. Hearn, Suzanne G. Valenstein, *Associate Curators;* Jean Mailey, *Curator, Textile Study Room*

Standing Four-armed Durga

Indian (Kashmir), late 9th century. Stone, height 12 3/8" (31.4 cm). Gift of Mr. and Mrs. Perry J. Lewis. 1984.488

In Western collections Kashmiri sculpture is usually represented in metal rather than in stone; in Kashmir just the opposite is true. The explanation for this surprising situation is that centuries ago many of the metal sculptures were brought to Tibet, where they have survived on the great altars of the numerous monasteries. The recent upheavals of the past few decades in traditional Tibetan politics have prompted a great outpouring of these works to the West. If relatively few



Kashmiri stone sculptures are in Western collections, fewer still are of great distinction, making this recent gift one of considerable significance.

The Museum's sculpture is of a standing four-armed female deity flanked by two small male attendants on a stepped pedestal. The deity is richly adorned with jewelry and wears a trilobed tiara. Her elaborate costume includes the pointed tunic so often worn by females in Kashmiri sculptures. All of this is rendered with an unusual and meticulous precision, providing a useful description of costume of the period. The deity holds a sword in her lower right hand and a bell with attached ribbons in her lower left. Her raised front hand is missing but was probably held in the fear-allaying gesture (*abhayamudra*), and in her raised front left hand she holds what appears to be the head of a ram. Incised on her forehead is a vertical third eye.

The above characteristics are sufficient to identify the deity as Durga, a form of the Great Goddess (Devi). Those representations of Durga in Kashmiri art known to me in both metal and stone, however, depict her engaged in the activity with which she is most often associated—slaying the demon buffalo (*Mahishasuramardini*). Since many Indian depictions of this theme include the severed head of the buffalo, one might assume such precedents to be the justification for the horned animal's head that is held in the raised left hand—one perhaps could attribute the altered identity of the beast to the fact that sheep were more available to a Kashmiri artist than buffaloes. However, what is almost certainly intended is a most unusual representation of a ram's-head rhyton. Texts prescribe that some rare forms of the four-armed Durga hold a drinking vessel. Even those representations from Kashmir of Durga in the act of slaying the demon buffalo show her holding a cup or small bowl in her front left hand. Our Durga, sumptuous in detail and representing a female of very high status, has been given a particularly luxurious drinking vessel—a rhyton, probably of silver and perhaps of Sasanian origin. I do not know of another example of this form of standing Durga in Kashmiri art.

The two small male attendants both hold bound manuscripts. This, too, is an iconographic feature unknown to me. Two tentative explanations can be offered: the manuscripts may be a general reference to the transcendent knowledge possessed by the Devi and available to her devotees, or more likely, they may represent specific texts concerned with Durga, of which a few are known.

ML

The Cosmic Buddha Amoghasiddhi

Western Tibetan, late 10th–early 11th century. Silver and bronze with copper inlay and traces of gold foil, height 8" (20.3 cm). Purchase, Lita Annenberg Hazen Charitable Trust Gift. 1984.211

Amoghasiddhi, the Buddha of the North, is one of the Five Cosmic Buddhas. He is identifiable by the *vishvavajra* (the double or crossed thunderbolt) held in his raised right hand and by the Garuda on the pedestal.

The silver Amoghasiddhi is seated in a cross-legged yogic posture on a bronze double-lotus throne supported by a stepped pedestal with columns. In front of the pedestal is a Garuda with outstretched wings and hands clasped in the attitude of adoration. The lips and nipples of the Buddha are overlaid with copper, and there are traces of gold foil over his earrings and upper armbands.

Examples of tenth- or eleventh-century western Himalayan or Western Tibetan sculptures of this quality are rare. They represent an extremely important category of sculpture serving as the bridge between northern Indian and Kashmiri styles of the eighth and ninth centuries and the later sculptural styles (from the twelfth through the fourteenth century) of Tibet and Nepal. The sculpture of the contiguous Western Tibetan regions displays a somewhat manneristic continuation of the Kashmiri style of the eighth and ninth centuries. Usually more elegant and elongated, many of these sculptures also have an emphasis on linear elements such as long, fluttering, flat scarves.

This figure may originally have been from a set of the Five Cosmic Buddhas. A closely cognate sculpture, but without the pedestal, now in the collection of The Cleveland Museum of Art may also belong to this set.

ML

Male Deity

Indonesian (Java), Central Javanese period, ca. late 9th century. Volcanic stone, height 10 3/16" (25.9 cm). Gift of Cynthia Hazen Polsky. 1984.491.7

Stone sculpture from the island of Java that is close in time and place to the great Buddhist monument of Borobodur is not well represented in our collection. The recent gift of a very fine example of the style greatly improves this situation.

Carved in a very high relief is a male deity who wears a necklace, torque, and large, elaborate earring, and slightly declines his head. The large lotus next to him appears ready to burst into bloom. The contrast between the flower and the gentle and compassionate gaze of the deity is particularly poignant. The juxtaposition is effective visually, but there is also metaphoric intent. The lotus germinates in the murky aquatic depths and grows upward through cloudy waters to bloom magnificently in the sun: the passage of the soul through the darkness of ignorance to the glorious realization of the ideals of Buddhism parallels the growth of the lotus.

ML

Waterspout in the Form of a *Makara*

Indonesian (Java), Eastern Javanese period, ca. 10th–11th century. Bronze, greatest height 5 11/16" (14.5 cm), length 5 1/2" (14 cm). Gift of The Kronos Collections. 1984.486.2

So far as I am aware, the beautiful bronze object shown here is unique. As with many objects from South Asia that are unique examples of a type, establishing a date is the more difficult because, by definition, no cognate examples are known. Stone waterspouts are common architectural elements on virtually all temples in Java; unfortunately, none is so close in shape and form as to be useful as a stylistic parallel.

Makaras are composite mythological creatures, usually associated with water, who have curling snouts, fancifully arranged teeth and ears, and, sometimes, feathers. These aquatic monsters, at times rather humorous, derive from Indian prototypes. They sometimes resemble a combination of a crocodile and an elephant, but they occur in a variety of shapes. This particular example is superbly modeled, with curving, scaly forms and scrolling, floral shapes. It has bulbous eyes and an upward-projecting, curved snout topped with bold, curling forms. There is a lotus on the tip of the snout and a floral shape suspended above the enigmatic, owllike bird perched on the projecting cylindrical opening. An altogether magnificent conception, beautifully executed, this appealing beast has great presence and charm, and is clearly the product of a highly accomplished metalwork atelier.

ML

Walking Buddha

Thai, first half 13th century. Bronze, height 11 3/8" (29 cm). Gift of Barbara C. Freedman. 1984.481

One of the most remarkable sculptures donated to our collections in 1984 is a very rare depiction of the Walking Buddha. While the figure is an object of considerable aesthetic merit, its extreme importance derives from the pivotal position it will occupy in all future art-historical studies of Thai sculpture, for the reasons discussed below.

It has become axiomatic to ascribe the invention of the bronze Walking Buddha image in the round to the Sukhothai school (ca. mid-thirteenth century to ca. late fifteenth century). Two statements summarize well the prevailing scholarly opinion: "The Sukhothai artists invented the bronze, three-dimensional image of the Buddha shown walking with one heel raised" (Robert L. Brown, in *Light of Asia*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1984, p. 237). "We shall seek in vain for the prototype of the bronze walking Buddhas if we insist that it should be a walking figure *en ronde bosse:* there was no such thing until Sukhodaya [Sukhothai] invented it" (Alexander B. Griswold, *The Arts of Thailand*, Bloomington, Ind., 1960, p. 92).

Judging from the many fine surviving examples, it is certainly true that images of the Walking Buddha were among the glories of the Sukhothai school. To find a sculpture that is

both earlier than any known Sukhothai example and in a completely different style is a breathtaking surprise that throws the origin of the image in doubt and will prompt a reconsideration of the evolution of this fascinating iconographic type.

The sculpture that causes this revision is a Buddha dressed in the usual three monastic garments, with his right shoulder left bare. His right hand is raised in the fear-allaying gesture and his lowered left hand hangs down at his side. He stands on a double-lotus pedestal with his right leg bent at the knee and his right heel raised, performing the characteristic act of walking. In most Sukhothai examples, the gestures of the hands are reversed.

The manner in which the monastic garments are worn and the arrangement of the hands can be found on earlier Mon style bronze sculptures from Thailand of the eighth and ninth centuries. The treatment of the curls and the conical knob on top of the head (rather than the stylized flame finial associated with Sukhothai examples) also derive from earlier Mon precedents. The style of our Buddha, however, clearly follows types that were established by the Khmers of Cambodia and brought to Thailand during the periods of Khmer supremacy. The particular style reflected here is that of the great Bayon at Angkor, datable to the end of the twelfth century. The Thai artist has made some stylistic modifications, giving the figure an ovoid face and a pronounced serene aspect.

The Mon-Khmer stylistic affiliations without a hint of Sukhothai participation establish a new source of development for the Walking Buddha sculpted in the round. It may be premature to speculate exactly how this earlier model influenced the famous Sukhothai examples, but if the dating of our sculpture to the first half of the thirteenth century is accurate, the image is not only the earliest known metal Walking Buddha in the round, but also a prototype that discounts the long-held theory of the Sukhothai school's having invented the type.

ML

JAPANESE ART

1985.16

Shinto-Buddhist Votive Plaque (*kakebotoke*) with Image of Jizo

Japanese, Fujiwara period, 12th century. Bronze, diameter of disc 14" (35.6 cm), height of image 11⅞" (30.2 cm). Purchase, Bequest of Stephen Whitney Phoenix, Rogers Fund, and Gifts of Hartwell J. Staples, Major General R. B. Woodruff, and Germain Leao Velloso, in memory of her husband, Ambassador Pedro Leao Velloso, by exchange. 1985.12

The Shinto Deity Fujiwara no Kamatari with Two Attendants

Japanese, second half 14th century. Hanging scroll, mineral pigments on silk, 38 9/16 × 15⅛" (98 × 38.4 cm). Purchase, Bequests of Edward C. Moore and Bruce Webster, by exchange, and Gifts of Mrs. George A. Crocker and David Murray, by exchange. 1985.16

The Museum has recently acquired two fine icons of Shinto worship, a *kakebotoke* and a hanging scroll, important additions to an area formerly underrepresented in the Metropolitan's collection of Japanese art.

Kakebotoke, a uniquely Japanese religious art form, is a

Buddhist image set on a disc that symbolizes the sacred mirror, which in Shinto belief is the abode of the deity. These religious objects developed with the formal synthesis of Buddhism and Shinto, which began in the eleventh century and flourished during the Fujiwara and Kamakura periods, from the twelfth to the fourteenth century.

The Museum's beautiful example, reflecting the refined grace of the Fujiwara court, is one of the finest early *kakebotoke*. The gilt-bronze repoussé image of the Bodhisattva Jizo, garbed as a monk and seated on a lotus throne, is encircled by a double halo of two thin bands of gilt bronze. Like the figure and separate lotus, the bands are attached to the bronze disc by small nails. This technique of hammered details attached to the disc (rather than the full-relief casting known in the Kamakura period), as well as the graceful elongation and subtle modeling of the face and figure, suggests a date of the mid-twelfth century, the final phase of the brilliant Heian court. A *kakebotoke* of this relatively large size and high quality may be associated with the shrine of the Fujiwara clan at Kasuga. There the Bodhisattva Jizo, guardian of the dead, was especially venerated as the original form of the mythological Shinto deity Ame no Koyoma, from whom the Fujiwara claimed descent.

Our newly acquired hanging scroll depicts historical figures deified in Shinto: Fujiwara no Kamatari (614–699), shown in court dress, and his two sons, one garbed as a Buddhist priest of high rank. The first of his clan to receive the surname Fujiwara, Kamatari is portrayed in the delicate, stylized manner of the *yamato-e* tradition associated with the Heian court. Also characteristic of *yamato-e* is the sophisticated juxtaposition of flat geometric planes of brilliant color. This fine example of the techniques and compositional principles of *yamato-e* was done in the second half of the fourteenth century by a court painter, perhaps one in the service of the emperor Godaigo. In an ultimately unsuccessful attempt to restore imperial rule, Godaigo transferred his court to Yoshino, near Nara, where Kamatari's worship is centered at the Danzan shrine at Tonomine.

BF

1985.12

Attributed to

KENKŌ SHŌKEI

Japanese, active by 1478, d. 1506

Landscape in Shin Style

Ca. 1481. Hanging scroll, ink and light colors on paper, 20 × 14" (50.8 × 35.6 cm). Inscribed by Tōgen Zuisen (1430–1489). Purchase, Bequest of Stephen Whitney Phoenix, by exchange. 1985.7

In a small boat the lone fisherman waits near the shore of a vast river bounded by faintly brushed mountains in the distance. The water's expanse is accentuated by a rocky cliff at the left, where a plunging cascade disappears into mist. Complementing the image in this scroll is a double quatrain in the calligraphy of the same formal, or *shin*, style as the brushwork of the painting:

> In this world, who can escape it?
> As old as the earth are its cares.
> Like a flock of egrets, the cascade descends thousands of feet.
> Like fish scales, waves ripple timelessly over the water.
> Tips of trees and eaves redden
> Distant cliffs touch the clouds
> Sharpening his hook the angler hopes to share the feast of gulls.
> How I yearn for Fu-chun and Yen-ling.*

Signed "Shun'u," or "Spring Rain," a sobriquet used by Tōgen Zuisen, the poem is a rare example of an inscription by this scholar, one of the most eminent Zen literati of Muromachi Japan. The painting can be attributed on the basis of style to Kenkō Shōkei, a monk from Kenchō-ji, an important Zen temple in Kamakura. The artist spent three years in Kyoto studying painting in the collection of the Ashikaga shoguns under the tutelage of Geiami (1431–1485), a painter and official connoisseur in the shogun's service.

In 1478, the year Kenkō Shōkei arrived in the capital, Tōgen

returned there for the first time since the beginning of the Ōnin War ten years earlier, when he had fled to the Eigan-ji in Ōmi with a friend from youth, Ōsen Keisan (1429–1493). Tōgen was evidently persuaded to attend his friend on the important occasion of Ōsen Keisan's appointment to the abbacy of the Tōji-ji, the private temple of the Ashikaga shoguns. He soon went back to Eigan-ji, but in 1481 he returned to Kyoto to succeed his friend as abbot at Tōji-ji.

This painting, which must have been inscribed in either 1478 or 1481, shows the painter's thorough mastery of the formal brushwork and compositions of the idealized Chinese landscapes preferred by the Gozan literati. It may be the earliest known work by Kenkō Shōkei, whose oeuvre is documented only after his return to Kamakura in 1481.

*a famous river region in southern China near Hangchow

BF

Nō Headband (*kazura-obi*) and Brow Section of Nō Headband

Japanese, Edo period (1615–1867). Headband, below: satin, gilded and embroidered in silk with chrysanthemums; tie areas at either end show traces of scrolling clematis in gilt; brow section 15¾ × 1¾" (40 × 3.2 cm). Brow section, above: satin, embroidered in silk with snowballs; traces of "seven-jewels" diaper originally printed in gold on satin background; 19½ × 1½" (49.5 × 3.2 cm). Purchase, Gift of Mr. and Mrs. Teiji Ito, by exchange. 1984.350, 351

The spectacular costumes of the Nō theater are part of a long tradition considered by Japanese and foreigners alike as one of Japan's most precious cultural heritages. The Nō theater was officially recognized in the second half of the fourteenth century by Shogun Yoshimitsu. Based on ancient stories and legends with strong Shinto, Confucian, and Buddhist overtones, its dramas are interpreted with acting and speaking conventions remote from ordinary existence. Usually the main characters appear as ghosts, retelling and reenacting the tragic stories of their lives before wandering mortals. They often wear robes of architectonic beauty and lacquered wood masks that are often signed art objects.

Among the important accessories of Nō costume are the *kazura-obi*, long narrow bands tied across the forehead over the wig and under the mask worn for female roles. The wigs for women's roles follow the Heian hairstyle of long, flowing black hair, which on stage is tucked into the neckline of the costume; the long ends of the *kazura-obi* trail over the back of the robe. The ornamentation of the headbands may relate to the role or be an exquisite evocation of place or season, with the snowballs and chrysanthemums suggesting winter and autumn.

JM

CHINESE ART

Model of a House

Chinese, Eastern Han dynasty (A.D. 25–220). Earthenware with dark green glaze, height 41" (104 cm). Purchase, Dr. and Mrs. John C. Weber Gift. 1984.397

The Han dynasty (206 B.C.–A.D. 220) established China's lasting model of imperial order and imposed a new national consciousness that has survived until today among the Chinese, who still refer to themselves as the "Han people." The most important manifestation of Han imperial order was architecture: vast palatial complexes, towered gateways, and city walls were built as symbols of power and prestige as well as for defense.

This glazed ceramic model of a house shows all the essential features of Han architecture. The basic unit is an enclosure defined by four corner piers with a widely overhanging tile roof supported by a system of cantilevered brackets. In addition the house has a second roof over the first story, which is elevated on a stepped platform; an exterior staircase; elaborate latticework screens that shield the third story; and a circular central window on the top floor.

A great variety of architectural models were placed in Han tombs for use in the afterlife. This imposing mansion symbolizes the high status of the person buried in the tomb. Stylistically, the date and northern-Chinese provenance of this house are confirmed by a number of archaeologically excavated pieces, most notably a green glazed model of a four-story tower discovered in an Eastern Han tomb in Kao-t'ang county in eastern Shantung Province.

Bibliography: Hearn, Maxwell, and Wen Fong. *The Arts of Ancient China*. (*Metropolitan Museum of Art Bulletin* 32, no. 2 [1973/74]: 31); Schloss, Ezekiel. *Ancient Chinese Ceramic Sculpture from Han Through T'ang*. Stamford, Conn., 1977, vol. 1, p. 161; vol. 2, pl. I; Schloss, Ezekiel. *Art of the Han*. Exh. cat., China Institute Gallery, New York, 1979, pl. 9.

MKH

Plate

Chinese, Ming dynasty, late 14th–early 15th century. Lung-ch'üan ware, Chekiang Province, porcelaneous stoneware with incised design under celadon glaze, diameter 20" (50.7 cm). Gift of Dr. Vallo Benjamin. 1984.358

This massive plate is an exceptionally fine and impressive example of early Ming dynasty Lung-ch'üan wares. It was produced during a time when celadons, which had enjoyed a position of great importance in Chinese ceramic history for over a thousand years, were being replaced in popularity by porcelains painted in underglaze blue. Consequently, as can be seen in so many Lung-ch'üan celadons of this period, its boldly carved decoration emulates the type of design found on contemporary blue-and-white wares.

These strongly potted celadons were greatly appreciated in the Near East: two similar large foliated dishes are in the Topkapu Sarayi Müzesi, Istanbul.

SGV

Stembowl

Chinese, Ming dynasty, Hsüan-te mark and period, 1426–35. Porcelain painted in underglaze blue and with an-hua *decoration, diameter 6⅝" (16.8 cm). Gift of Mrs. Stanley Herzman. 1984.483.1*

The most striking feature of this exquisitely potted vessel is the continuous inscription in Tibetan characters that is painted in underglaze blue on the exterior and repeated in *an-hua* (secret decoration) on the inside. This has been translated as a four-line prayer of blessing: "May the days be auspicious, may the nights be auspicious. May the midday be filled with blessings. May days and nights be filled with blessings. May the blessings of three jewels be realized." There is an *an-hua* four-character mark of the Hsüan-te emperor in archaic script on the bottom of the bowl.

This is a very rare example of early Ming dynasty blue-and-white porcelain. Only two others appear to have been published: one is in the Roemer-Museum, Hildesheim, West Germany, and the other is in the National Palace Museum, Taipei.

SGV

Stembowl

Chinese, Ming dynasty, late 15th century (probably Ch'eng-hua period). Porcelain painted in underglaze blue and overglaze red enamel, diameter 6¼" (15.8 cm). Gift of Alan and Simone Hartman. 1984.361

The decorative technique of enhancing blue-and-white porcelains with overglaze iron-red enamel was established in China during the first part of the fifteenth century. It probably was not used to any extent during the early Ming period, however, and fifteenth-century examples of this type of ware are quite rare today. Indeed, only two counterparts to this famous stembowl appear to have been published. One of these is in the Mr. and Mrs. John D. Rockefeller 3rd Collection at the Asia Society in New York, and the other was sold at auction in London some years ago.

Ex coll.: Sir Frank Swettenham, G.C.M.G.; W. W. Winkworth; Mrs. Walter Sedgwick.

Bibliography: Jenyns, Soame. *Ming Pottery and Porcelain*. London, 1953, pl. 66A; [Dubosc, Jean-Pierre]. *Exhibition of Chinese Art*. Exh. cat., Venice, 1954, no. 685; *The Arts of the Ming Dynasty*. Exh. cat., Oriental Ceramic Society, London, 1957, no. 189; Joseph, Adrian M. *Ming Porcelains*. Exh. cat., London, 1971, no. 59.

SGV

Vase

Chinese, Ch'ing dynasty, 18th century. Yi-hsing stoneware, Kiangsu Province, height 10⅛" (25.7 cm). Gift of Michael Abraham. 1984.472

This magnificent vase meticulously copies an archaic Chinese bronze vessel known as a *ku*. It is an example of the stonewares made in the Yi-hsing potteries at a period when, in addition to making tableware, the potter occasionally turned his hand to imitating nuts, fruits, bronze vessels, and other nonceramic objects. This is one of the finest bronze imitations known. The mate to it remains in the Percival David Foundation, London, and a similar *ku* is in the Nelson-Atkins Museum of Art, Kansas City, Missouri. The potter's seal mark, *Ch'en Chin-hou chih* (made by Ch'en Chin-hou), is stamped on the foot rim.

Ex coll.: Sir Percival and Lady David; H. M. Knight, Esq.

Bibliography: Hobson, R. L., C.B. *A Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David, Bt., F.S.A.* London, 1934, pl. CLXXVII; *The Arts of the Ch'ing Dynasty.* Exh. cat., Oriental Ceramic Society, London, 1964, no. 310.

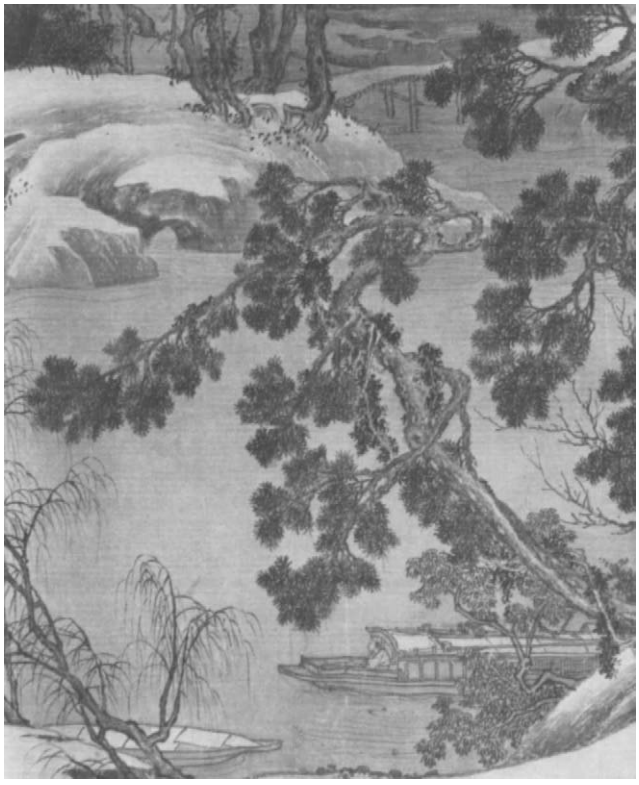
SGV

Streams and Hills Under Fresh Snow

Chinese, Southern Sung dynasty (1127–1278). Handscroll, ink and colors on silk, 16⅛ × 95⁷⁄₁₆" (41.7 × 242.4 cm). Gift of John M. Crawford, Jr. 1984.274

As one views *Streams and Hills Under Fresh Snow,* an evocation of a peaceful winter's evening quietly unfolds.

Detail, 1984.274



Men find warmth around a brazier, rivermen have moored their boats, a traveler wends his way along a forest path. Traditionally attributed to the early eleventh-century master Kao K'o-ming, *Streams and Hills* is now regarded as a twelfth-century painting that retains compositional features of the earlier period—in particular, the skyless low-lying landscape with majestic trees in the foreground rising to the full height of the silk. The style of the twelfth-century painting academy can be seen in the exuberant ax-cut texture strokes that shape the massive boulders, in the meticulously observed detail, and in the sensitivity to atmospheric effects.

Kao K'o-ming's name is inscribed at the right-hand opening edge in the distinctive calligraphy practiced by the Sung imperial family in the late twelfth and early thirteenth centuries; the writing corresponds most closely to the hand of Emperor Ning-tsung (r. 1195–1224). A signature of Kao K'o-ming with the date 1035 appears at the left edge of the scroll. As Richard Barnhart has pointed out, Kao's title is misinterpolated, indicating that the inscription, which seems to be original to the scroll, cannot have been a copy of Kao's original writing. He speculates that the scroll is a copy of a wall painting on the theme of the four seasons that Kao K'o-ming is recorded as having done for the Sung palace in the 1030s. The inscription at the left edge may be a notation, perhaps from memory, of the painting's historical origin.

AM

WU CHEN

Chinese, 1280–1354

Old Pine

Yüan dynasty (1278–1368). Hanging scroll, ink on silk, 65⅜ × 32⅝" (166 × 82.3 cm). Dated 1335. Purchase, The Dillon Fund Gift. 1985.120.1

Old Pine combines many of the qualities that are prized in traditional literati painting: a noble subject; personal

inspiration; spontaneous execution; traditional sources interpreted in an unmistakable personal style; and the understated aesthetic of monochromatic ink painting.

Old trees stood for endurance and fortitude. In a reaction against the strict code of obligations of the Confucian official, Taoist philosophers extolled the "uselessness" of gnarled, sap-dripping trees. Unsuitable for any practical purpose including the construction of buildings or coffins, the useless tree could escape the woodcutter's ax and survive a full life span. "Uselessness" was a potent metaphor for the scholar living under the harsh policies of the foreign rule of the Mongols. Wu Chen was a well-educated man who in more peaceful times would have sought an official position. He chose instead to live in the mountains of Chekiang Province, and calling himself the Plum Blossom Taoist (Mei-hua Tao-jen), he made a living through the practice of divination. His profession suggests an additional significance for the dragon pine in our hanging scroll: the tree was regarded by Taoists as a manifestation of an auspicious site where the forces within the earth converge.

Wu Chen jotted a brief note along the left margin of the painting telling of his inspiration: "In the winter of the third year of Yüan-t'ung [1335] while traveling to Cloudy Grotto (Yün-tung), I saw an ancient pine, twisted and gnarled. Thereupon I brushed this picture in order to record just what I saw. Mei-hua Tao-jen playing with ink." An error in the date (there were only two years, not three, in the reign entitled Yüan-t'ung) may be attributed to a rapid succession of Mongol reign names as well as to Wu Chen's legendary reclusion; it is likely he simply had not heard of the newly promulgated designation.

AM

TAO-CHI (Shih-t'ao)
Chinese, 1642–1707

Bamboo in Wind and Rain

Ch'ing dynasty (1644–1911). Hanging scroll, ink on paper, 87⅜ × 27½" (222 × 70 cm). Edward Elliott Family Collection, Gift of Douglas Dillon. 1984.475.2

Bamboo, admired in China since the time of Confucius (551–479 B.C.), is often compared to the virtuous gentleman, who may bend in the winds of adversity but always returns to the upright. Because the leaves, stalks, and joints of the bamboo can be depicted with the same brushstrokes used in writing, monochrome paintings of bamboo have been a favorite subject for the "ink-plays" of scholar-artists since the eleventh century.

Tao-chi, one of the most outstanding landscape masters of his time, was passionately devoted to bamboo painting. In his monumental *Bamboo in Wind and Rain,* perhaps the artist's finest extant depiction of bamboo, Tao-chi reveals his strong spiritual bonds to earlier masters in an inscription that quotes the scholar Su Ch'e (1039–1112), on the Northern Sung bamboo painter Wen T'ung (1018–1079):

> Wen T'ung painted bamboo in ink without colors and regarded it as fine bamboo. A guest saw it and was startled. Su Ch'e explained, "Walking among bamboo in the morning, being a companion to bamboo in the evening; drinking and eating amid bamboo, relaxing in the shade of bamboo. Only after much observation of the transformations of bamboo can one completely understand it. If this is not done, then whether horizontal or slanting, crooked or straight, its character will be obscured." If that guest had not been startled, my heart would not be on the right path, and I would always have been an outsider in bamboo painting.

Accompanying Tao-chi's signature is his seal, which quotes Wen T'ung's saying "How can I live one day without this gentleman [i.e., bamboo]."

Although the painting is undated, it is very close stylistically to works dated 1691 and 1694; paintings Tao-chi did after 1696 tend to be even freer in execution.

Bamboo in Wind and Rain is the ninth work by Tao-chi to enter the Museum's collection. With the promised gift of six more works by this master from John M. Crawford, Jr., the Metropolitan will have the most important concentration of Tao-chi's painting and calligraphy outside of China.

Two other notable gifts from Douglas Dillon, *Six Odes Starting with "Wild Geese"* (1984.475.1) by Ma Ho-chih (active ca. 1130–70) and *Dragon Pine* (1984.475.3) by Wu Po-li (active ca. 1400), have been published in an earlier Museum publication (*Metropolitan Museum of Art Bulletin* 39, no. 3 [1981/82]).

Bibliography: Suzuki Kei. *Chugoku bijutsu* (Chinese art in Western collections). Vol. 2. Tokyo, 1979, no. 83.

MKH

The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Return postage guaranteed

Non-Profit Org.
U.S. Postage
PAID
Metropolitan
Museum of Art